CHRISTIE'S

MAURICE SENDAK

ARTIST, COLLECTOR, CONNOISSEUR



NEW YORK AND ONLINE | 29 MAY–12 JUNE 2025







MAURICE SENDAK

ARTIST, COLLECTOR, CONNOISSEUR

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MAURICE SENDAK

ARTIST, COLLECTOR, CONNOISSEUR

AUCTION

Tuesday 10 June 2025 at 11:00 AM

20 Rockefeller Plaza
New York, NY 10020

EXHIBITION

Friday	6 June	10.00 AM – 5.00 PM
Saturday	7 June	10.00 AM – 5.00 PM
Sunday	8 June	10.00 AM – 5.00 PM
Monday	9 June	10.00 AM – 5.00 PM
Tuesday	10 June	10.00 AM – 5.00 PM

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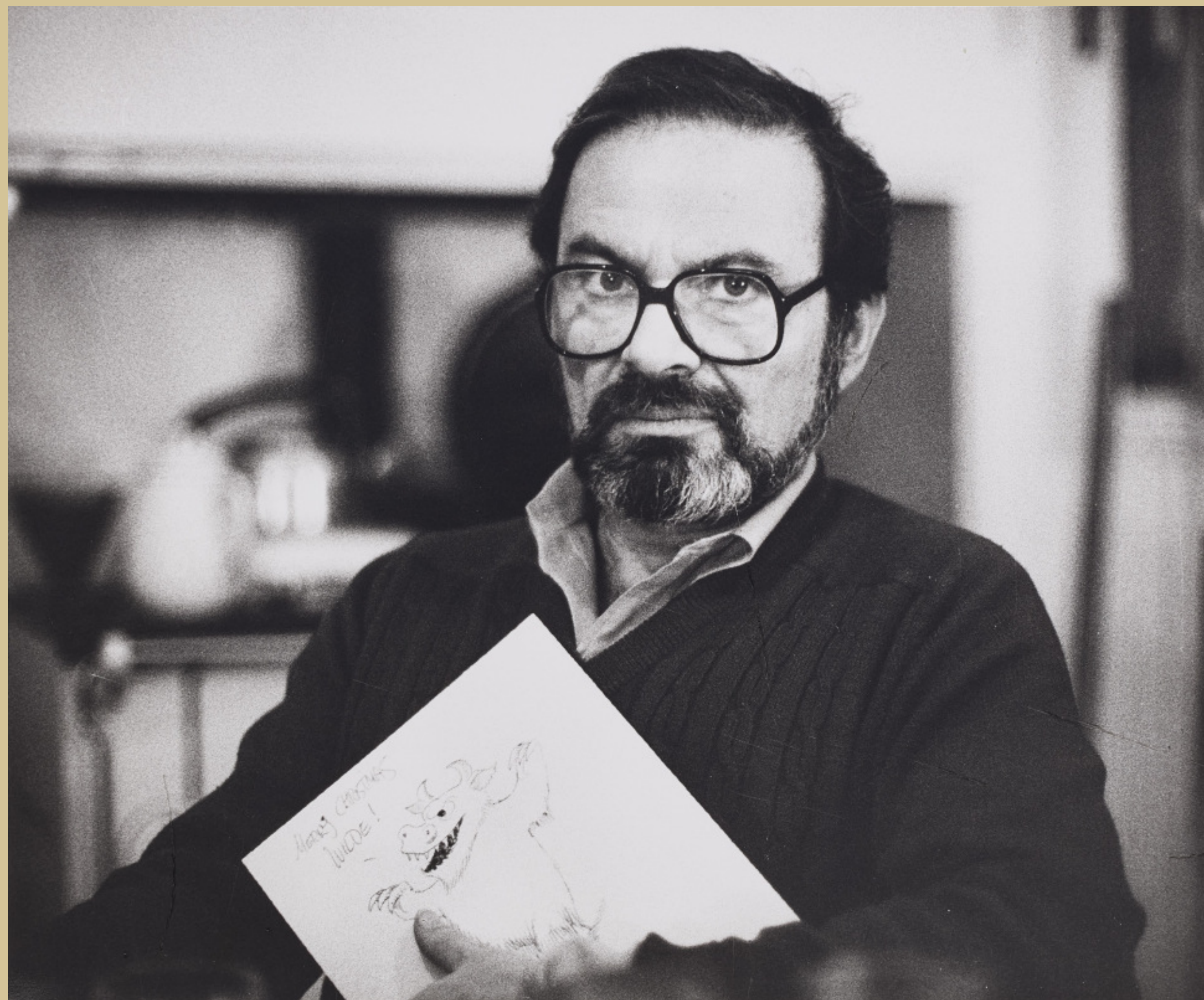
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CHRISTIE'S

29/04/2025



Lot 156



The Sendak House & Archive

An Introduction
by Lynn Caponera

When Christie's presented us with some options for a title for this sale, I was immediately drawn to *Maurice Sendak: Artist, Collector, Connoisseur*. One might assume I liked this title because it contained the word, artist. Indeed, Maurice was one of the greatest artists in the history of picture books and was also widely recognized as a great artist, period.

It's the word collector that would have pleased Maurice to no end. He was a passionate, smart deliberate collector. He was largely a self-taught artist and through collecting, he was able to assemble a wealth of inspiration for his work with a league of artists who he thought of as his closest companions. One of my fondest childhood memories is the sheer excitement when one of these pieces would enter the household.

Maurice would often place the unopened package on a chair, resisting unwrapping it until the end of the day, when his work and the hustle and bustle of the day were over. Then, he could just sit with his new 'friend' and get acquainted.

By the time he could hold the object in his own hands, he had already researched absolutely everything he could find out about the work. Like all great collectors, it's not just about the object's beauty but also about the hunt in tracking it down and mainly, for Maurice: who was the marvel that created this beautiful thing? Listening to Maurice talk about Palmer or Stubbs or Blake, you would feel as though Maurice actually knew them.

One might think it must be difficult for me, having grown up surrounded by some of these 'old friends,' to see them be made available to other collectors. But I know it's what Maurice would have wanted. He took great joy in sharing his collection, turning people on to the artists he loved and the excitement of collecting.

Late in Maurice's life, it was difficult for him to get around. His days of visiting museums and galleries were behind him. He missed teaching illustrators about the art of creating a picture book, and he just plain missed talking to other artists. Out of this, the Sendak Fellowship was born. Four emerging picture book artists would live next door in a home he owned, and he'd have an entire month for them to come over and talk about books, music, and art. This is the same education that helped him become a great illustrator.

The fellows would come over, and Maurice would share his collection. He'd talk about how he found inspiration by looking back to the past. He'd tell them to find an artist they love and borrow from them, making the art their own.

With the help of the fine people at Christie's, we've come up with a small selection from Maurice's nearly seventy years of collecting to tell this story. The outcome of this sale will enable his beloved Fellowship to continue to help great picture book makers tell their own stories, a legacy that would bring a smile to Maurice's face.

Maurice Sendak: Artist, Collector, Connoisseur

by Jonathan Weinberg 1

All my collections, including my book collection, are always things that I can use in some way. They give me back something … like talismans. I don't collect them to invest or just collect.

Maurice Sendak to Hank Nuwer[2]



Lot 51

In 2003, as a Fellow of the New School's Vera List Center for Art and Politics, I had the privilege to interview my friend and mentor Maurice Sendak about his passion for art.[3] As someone who had known him and his partner, the psychiatrist and art critic, Dr. Eugene Glynn, since I was a teenager and was part of their extended family, my goal was for the interview to impart some of the flavor of the conversations I had over the years with Maurice watching him paint in his studio or going on long walks. Right at the beginning of our dialogue, he evoked a painting by Andreas Mantegna, *Descent into Limbo*, that he saw at The Metropolitan Museum of Art in 1988. In this tiny painting, Christ reaches into the abyss of a dark cavern, saving the prophets from an eternity of despair. On several levels, the painting served as an allegory of how Maurice conceived of the major projects of his career, whether they were books like *Where the Wild Things Are* or designing opera productions, like *The Magic Flute*. He began them in a state of limbo, uncertain of what direction to take until the work of a beloved artist or artists pulled him out of that state of doubt and gave him a key to how to proceed. When talking about this picture, he would also invariably paraphrase Herman Melville, who said that he loved 'all men who dive.'[4] Maurice believed that to be truly creative, you had to throw yourself into the wellsprings of the unconscious, risking disaster for the sake of making something wonderful. Paradoxically, for Maurice, emulating other artists—allowing them to, in essence, help him out of the cave—was the means for finding the authentic self. In this way, Maurice's role as a connoisseur—his enthusiasm and discernment for the art he collected, ranging from William Blake to Walt Disney, Albrecht Dürer to Winsor McCay—is crucial to his entire creative practice.

The origins of Maurice's collecting go all the way back to when he was a child, and he would get a free Mickey Mouse bisque figurine at the movies. For his entire life Maurice was a huge film buff. I cannot exaggerate how important the golden age of Hollywood film and animation was on his art, whether we are talking about books like *In the Night Kitchen* or his own animated film, *Really Rosie*. He loved to talk about how he would scream in delight when he saw Mickey's face fill the screen, and the 1933 *King Kong* was a huge influence on *Where the Wild Things Are*.[5] Maurice kept one of these marvelous Mickey figurines, still packaged with a cookie, in a special display case alongside dozens of toys he started seriously collecting in the late 1960s while working on *In the Night Kitchen*. Visiting Maurice at his home and studio in Ridgefield, CT, would invariably include a tour of his latest finds and, if you were a new friend, a demonstration of several wind-up tin toys like the German Mickey Mouse motorcycle, climaxing with a children's bank that had a mad Mickey tongue that popped out to catch a coin. Maurice loved to imitate the action of this toy by sticking his own tongue out as far as he could, laughing maniacally. He might even tell you how the proportions of the famous mouse, with a big head, no neck, and huge feet, were similar to a Wild Thing, or he might mention to you that his career as an illustrator began when he and his brother made homemade toys and showed them to the buyer at the famous F.A.O. Schwarz toy store. The toys were too expensive to make and sell, but they hired Maurice as a window designer, and that is where he was discovered by the legendary children's editor, Ursula Nordstrom, and given Ruth Krauss's *A Hole is to Dig* to illustrate.

To become a true member of Sendak's Mickey Mouse Club, you had to believe that as Mickey evolved in the 1950s and his pie-cut eyes and flattened cutout-shaped body turned into a more rounded mouse-like form, that he lost much of his charisma. What this lesson in Mickey Mouse physiognomy taught was that it didn't matter what category you put a work of art—high or low, illustrative or abstract, art for children or for grownups—what matters is quality. For Maurice, what was important was an artwork's excellence—its liveliness and potential to inspire. And so, the tour of the Mickey Mouse figures, books and toys that were all over his studio and house seamlessly merged with him showing his superb



Lot 11



Lot 19

collection of 18th and 19th Century prints and watercolors by John Jay Audubon, Francisco Goya, Samuel Palmer, George Stubbs and Felix Vallotton, among many others. The contrast of a hand-looped rug, made to decorate a rural farmhouse, with the sophisticated jewel-like ceramic of Stubb's *Lion Devouring a Stag*, destined for a mansion, was not incongruous because both were examples of quality. In this way, Maurice's connoisseurship was not about hierarchies or displays of erudition. He did not collect art to show off how successful he was, nor was he the type of person to strut out facts and figures, although he knew as much about the artists he loved as any art historian. Instead, Maurice's collecting was about communing with the past and finding the creative spark wherever he could discover it.

In an interview he did in the 1960s after the extraordinary success of *Where the Wild Things Are*, he talked about how before he started a book, he liked to assemble a group of images by other artists that he would use as a 'talisman' or a springboard to finding the right style for his illustrations.[6] Maurice always claimed that the only art class he had ever benefited from was one taught by John Groth at the Art Students League, where he was given the assignment to illustrate *Streetcar Named Desire* in the style of Goya.[7] From that point on, Maurice approached each new project, whether it was a book or a theater set, like a method actor, researching his subject and finding the key that would unlock the essence of the text. Maurice's collecting was an extension of this practice. As he became increasingly successful, the inexpensive reproductions he found in print shops were replaced with etchings, engravings and watercolors, but the principal remained the same. So, when he was working on *Higglety Pigglety Pop!* or *There Must be More to Life*, he started to seriously collect Samuel Palmer's late etchings. Maurice not only used Palmer's work as a model for the delicate crosshatching of the book's marvelous pictures which include multiple drawings of his beloved dog Jennie. but Palmer's print, *The Lonely Tower*, was the direct inspiration for the only two-page spread in the book. Typical of the depth of Maurice's collecting, he owned, at one time, three different copies of this print because he was attuned to the subtle differences introduced by different papers and in different editions. In the 1970s, Maurice had the great privilege of doing a series of etchings and lithographs with the great printmaker, Kenneth Tyler. (I believe it was at Tyler Graphics that he met David Hockney and they became friends.) Maurice's affinity for print culture makes sense when you realize that his books are themselves mass-market prints, and throughout his career, he insisted that the highest standards be applied to their production so that, even though they might exist in the millions, each copy has the integrity of a limited-edition etching. As his marvelous series of designs and drawings for posters celebrating the annual New York is Book Country fair makes clear, Maurice made no distinction in importance between the art of the book and great prints or paintings or film or comic strips, for that matter. If they are inspired and well-crafted, that is what matters.

It was just around when *Higglety Pigglety!* was published that Maurice bought one of the largest paintings in his collection, Palmer's *St. Paul Entering Rome*. At that time, this British follower of William Blake was not very well known in the United States, but Maurice recognized the visionary quality of Palmer's later illusionistic landscapes with their dazzling sunsets and crescent moons. Palmer's rural pastorals inspired the landscape backgrounds of Maurice's *Outside Over There*. Of course, I am pretty sure Maurice would have never found Palmer's prints and watercolors, if it had not been for Palmer's connection to Blake, who was perhaps the most important influence on Maurice's art. Like Maurice, Blake was an illustrator and a writer whose *Songs of Innocence* and *Songs of Experience* are among the greatest examples of English literature and art, and yet they remain the perfect children's books. Obtaining an original set, with its extraordinary hand-painted images, had to be the high point of Maurice's collecting. For Maurice, this was what success meant—not what he would have called the tiresomeness of being a celebrity or the glory of getting more awards than any other picture book artist in history—but the opportunity to hold in his hands a work that Blake made and held. Just as Blake's art



Lot 29

defies categories, merging image and text, watercolor and printing, the handmade and the mechanically reproduced, Sendak's art does not easily fit into any single branch of the history of art or of literature. But whatever category of art making we want to put Blake and Sendak in, one way or another, they were picture book artists whose work can truly be appreciated by, as Walt Disney liked to say, 'children of all ages.'

If there is one thing that Maurice taught me, it is if you really love an artist, you should find out who that artist loved too and not forget their contemporaries while you are at it. Who did they admire, and who were their friends, real and imagined? Palmer leads to Blake, but also to other romantic artists who were Blake's contemporaries like Henry Fuseli, and Philipp Otto Runge. Runge was key for the whole dream-like quality of *Outside Over There* and, in particular, the way Maurice depicts the goblins as if they were giant babies. The book's anthropomorphic sunflowers were a direct quotation from Runge's *Hülsenbeck Children*. Maurice's love of Runge's work was so great that when it came time to create the elaborate heraldry decoration that serves as a Sendak self-portrait on the cover of his collected writings on the artists he loved, *Caldecott & Co.*, he referenced Runge's suite of prints celebrating the times of day, which he acquired in 1982.

As Maurice emulated these great nineteenth-century artists, he listened to the music of their contemporaries, especially his god, Mozart, and Schubert, Verdi and Mahler. Although Sendak was no musician, he literally whistled while he worked—entire symphonies and operas in perfect pitch. And so, when the great opera director, Frank Corsaro, asked him to design *The Magic Flute*, it was almost pre-destined, and Maurice embarked on what he thought of as his second career as one of the great stage designers of our time.

Another inspiration was Beatrix Potter, whose books and pictures he collected religiously. Both Potter and Maurice were essentially realists who built their fantasies out of closely observing nature with scientific precision. Both had an uncanny ability to depict animals, bears, lions and and despite what he claimed, even horses with superb accuracy while imbuing them with human emotions and empathy. I think this is because, as Maurice's love for his dog Jennie attests, he saw no distinction between human and animal, the so-called man-made, and nature. The comic strip artist Winsor McCay was another great renderer of animals. As Maurice himself admitted, there was no other artist he so brazenly imitated than McCay for both the style and story of *In the Night Kitchen*. And yet, even as Sendak obviously borrowed from McCay's *Little Nemo*, Maurice's distinctive way of drawing and organizing a picture still comes through. He might emulate McCay's thick undulating line and comic strip structure, but he avoids the deep vertiginous spaces of Little Nemo's dreams. Significantly, Maurice's Mickey in his airplane flies in front of the cityscape rather than through it as he would if he were a McCay character. Whatever style Sendak emulates, his compositions are highly controlled and structured. The way he crosshatches with ink or stipples the paint in parallel strokes creates an almost woven effect. Maurice's figures tend to inhabit spaces that are relatively shallow and stage-like, with the landscape functioning as backdrops. The effect is one of containment so that even the most charged content is restrained, and the overall effect of his generous form is a sense of order and comfort. The rumpus is ecstatic, but it is never chaos, and Maurice's art, like the nourishing hot soup at the end of *Where the Wild Things Are*, never burns the tongue.

Given the importance of Maurice's collecting to his art, it may seem paradoxical that The Maurice Sendak Foundation is parting with so many treasures. However, several of these works that used to hang in the New York City apartment that The Foundation no longer owns, have been in storage and out of sight for a long time. Maurice got so much pleasure out of collecting Disney memorabilia that he told his beloved friend and assistant, Lynn Caponera, that he wanted many of his things to go back into the art market so a new generation of collectors might have the chance to acquire them. As Maurice made clear in the epigraph that begins this essay, his collecting was not a matter of possession but of inspiration and mentorship. And so, it is fitting that the proceeds of this sale will benefit the educational programs that Maurice set up to cultivate the art of the picture book and, in particular, the Sendak Fellowship that he himself inaugurated in the last two years of his life. For a month, he invited four talented artists to live on his property, where he regaled them with stories from his career, shared his expertise and gave them time to work on their books free from the distractions of making a living. Maurice is no longer with us, but The Foundation owns almost all of his sketches and final artwork for his books, including the original paintings for *Where the Wild Things Are* and all the sketches and drawings for such landmark books as *A Hole is to Dig*, *The Sign on Rosie Door*, *The Nutshell Library*, *In the Night Kitchen*, *Outside Over There*, *Dear Mili*, *We Are All in the Dumps with Jack and Guy* and *Brundibar*. The Foundation retains major works by all the artists in this sale and most of the works that hung on the wall in his house and studio. These pieces by the artists Maurice adored, combined with his own remarkable pictures, will serve to mentor future generations of picture book artists in ways that we can only begin to imagine.

1. Much of this essay is based on information from tours that Lynn Caponera and I give at The Maurice Sendak Foundation and the information comes from our collective memories growing up as part of Maurice's extended family.
2. Hank Nuwer, 'Maurice Sendak Q and A,' *South Carolina Review*, 16.2, 1984, 81-87, reprinted in *Conversations with Maurice Sendak*, Peter C. Kunze, editor (Jackson, MS: University of Mississippi Press, 2016) 84.
3. Interview conducted at the Vera List Center for Art and Politics, The New School, New York City, October 30, 2003. An edited version appears in *Wild Things Are Happening: The Art of Maurice Sendak*, edited by Jonathan Weinberg (Columbus, OH: The Columbus Museum of Art, 2022) and a more complete version of this interview is published in *An Index to Art and Politics, 25 Years of Vera List Center Fellowships*, edited by Carin Kuoni and Amanda Palmer (New York: Vera List Center for Art and Politics, The New School, 2018), 105–16.
4. Letter to Evert Augustus Duyckinck (3 March 1849); published in *The Letters of Herman Melville* (1960) edited by Merrell R. Davis and William H. Gilman, 78
5. See, for example, his discussion of Mickey Mouse in his *Caldecott & Co.: Notes on Books and Pictures* (New York: Michael di Capua Books, Farrar, Straus and Giroux, 1988) 107-8.
6. Morton Schindel, producer, 'Maurice Sendak' (Weston Woods, 1965).
7. Stephen Heller, *Innovators of American Illustration* (New York: Van Nostrand Reinhold, 1986), selections reprinted in *Conversations with Maurice Sendak*, 95.



Lot 27

William Blake and his Circle

by Richard Lloyd and Rosie Jarvie

To the casual observer, the common thread running through the works on paper in Sendak's collection might appear geographical - artists from the British School from the 18th and 19th Century, but a closer examination reveals the web of associations, both physical and metaphysical. They either knew one another, or knew of one another, and the ideas flowed back and forth over decades, from one generation to the other. At the center of this web was William Blake, known to his disciples as 'The Interpreter', for his role in helping his followers understand and interpret spiritual and artistic matters. They looked upon him as a seer or Old Testament prophet resurrected, and his home was referred to as 'the House of the Interpreter' (see lot 27). This moniker alluded to Blake's ability to translate complex spiritual and philosophical ideas into visual and poetic forms, making him an interpreter of divine visions and truths.

William Blake was one of the greatest romantic poets and his highly personal ideology blended mysticism with the visionary. He was a radical and a non-conformist in religion, politics and social attitudes. Born in London, where he lived most of his life, he was educated at home. He experienced visions throughout his life, which began at a young age. In 1779 he completed his apprenticeship as an engraver and joined the Royal Academy Schools that year. In 1782, he married Catherine Boucher (1762-1831), the marriage proved to be a meeting of minds; Blake taught his wife to read and write and shared his inner and outer experiences with her. Blake's personal mystical and prophetic ideology was expressed in his colour-printed and illuminated publications, the first being *The Songs of Innocence* in 1789 (lot 29), *The Songs of Experience* (lot 30) following in 1794 culminating with *Jerusalem* (1804-1820), which are amongst the finest illustrated books in English literature. *The Songs of Innocence*, finished in the medium of translucent watercolour, represents the transparent nature of innocent childhood in contrast to the deliberate use of a heavier opaque colour which Blake has chosen to complete *The Songs of Experience* – poems which deal with man's inevitable development resulting in the despair of unprotected souls. The two books contrasting the two states of the human soul.

During his lifetime Blake suffered years of poverty and obscurity; he was hardly known outside a small number of patrons like Thomas Butts (1757-1845) and John Linnell (1792-1882), who commissioned illustrations to Milton in 1824. Significantly it was through Linnell that Samuel Palmer encountered Blake.

Samuel Palmer was an individualist, deeply religious, introspective and devoted to the ideal in art. He drew from an early age, but as with the other artists in this collection it was literature that shaped his mind. His father, a bookseller, might have expected him to follow a similar career as a writer. The young Palmer's earliest memories were of reading and of being read to, especially by his nurse. He later remembered the verses his nurse quoted to him from Young's *Night Thoughts*: 'Fond man, the vision of a moment made, Dream of a dream, shadow of a shade', lines which encapsulate the impetus of his art. Texts which were of particular significance on his art included Bunyan's *Pilgrim's Progress*, the poetical works of Milton and the poetry of Virgil. From these Palmer created his dream world of pastoral contentment, in which man and nature were at one, and hateful materialistic modern life was excluded.

Palmer's career was distinguished by two peaks of greatness; the later phase a coda to the first, these periods coincided with personal stability: the first at Shoreham (lots 16 and 17) and the second towards the end of his career with his illustrations to Milton and Virgil (see lot 19). His work was characterised by his inimitable intensity and his ability to translate the visions of his mind's eye into the reality of a drawing or painting. These visions were most refined during the Shoreham years and reflect the intellectual and spiritual development of a young man in search of the ideal and expressed in experimental media, following the methods he had largely evolved himself. In contrast to Blake and Fuseli, but in common with Runge (lots 31-34), Nature interested Palmer more than Man and although he was deeply impressed by the older artist their visions were different. Palmer's landscapes are full of innocent contentment whereas Blake saw a world corrupted after the Fall of Man.

Palmer met John Linnell in 1822, an artist who was to be hugely influential on his life and career and who was to become his father-in-law in 1837. Linnell was already celebrated as a portrait painter and landscape artist and it was he who introduced Palmer to the elderly William Blake in 1824. Palmer later recalled his first sight of Blake, sitting up in bed drawing in a huge folio volume the 'vision of his soul' – these were the illustrations to Dante that Linnell had commissioned. Palmer and Blake struck up a friendship. For Palmer it was not Blake's prophetic books that exerted influence over him, but his recent woodcut illustrations to Virgil's *Eclogues*, done for Dr Thornton's translation published in 1821 (lots 25-26).

'*I sat down with Mr Blake's Thornton's 'Virgil' woodcuts before me, thinking to give to their merits my feeble testimony. I happened first to think of their sentiment. They are visions of little dells, and nooks, and corners of Paradise; models of the exquisitest pitch of intense poetry. I thought of their light and shade, and looking upon them, I found no word to describe it. Intense depth, solemnity and vivid brilliancy only coldly and partially describe them. There is in all such a mystic and dreamy glimmer as penetrates and kindles the inmost soul, and gives complete and unreserved delight, unlike the gaudy daylight of this world. They are like all that wonderful artist's works the drawing aside of the fleshly curtain, and the glimpse which all the most holy…*'

Palmer first visited the village of Shoreham in 1824, probably even before he had met Blake, and settled there in 1826 where he remained for nearly ten years. Palmer found a landscape commensurate with the visions of pastoral life he had imagined: the village a hamlet of houses, farms and a church, the valley with orchards, hop gardens, fields of corn, rustic figures and the rhythm of life directed by the bells in the mediaeval church. Palmer was quickly joined



Lot 16



Lot 25



Lot 14



Lot 34

by several friends, devotees of Blake, who formed themselves into a loose group calling themselves 'The Ancients', who shared his vision of pastoral happiness and romantic visions of the past. They included Edward Calvert (lot 20), Frederick Tatham (1805-1878), George Richmond (lots 104-105) and Welby Sherman (lot 13). They were regarded by the locals as strange and wild young men, preferring to recite poetry and go on nocturnal expeditions than try their hand at husbandry or harvesting. The pictures Palmer produced during his Shoreham period are expressions of Palmer's vision of pastoral poetry, they are one of the high points of British Romantic art.

In 1863, Palmer was commissioned by the solicitor Leonard Rowe Valpy (1825-1884) to illustrate the minor works of Milton and worked on a series of etchings for his own translation of Virgil's *Eclogues*. His etchings (lots 14-15) can be seen as perhaps the truest descendants of his Shoreham visions. He described *The Bellman* (lot 14), one of the Milton plates, as 'a dream of that genuine village where I mused away some of my best years, designing what nobody would care for, and contracting among good books, a fastidious and unpopular taste'.

Any discussion of the preternatural in British Art leads to the work of Johann Heinrich Fuseli, whose extraordinary paintings and drawings are manifestations of the transition from 18th-century classicism to 19th-century Romanticism. He was born and brought up in Switzerland, but lived most of his life in London. The son of a painter, his family moved in intellectual circles and he studied at the Zurich Collegium under Johan Jakob Bodmer (1698-1783), and became a lifelong friend of the philosopher and physiognomist Johan Kaspar Lavater (1741-1801) with whom he was ordained in the Zwinglian church in 1761. Lavater and Fuseli were advised to leave Switzerland for political reasons and Fuseli arrived in London in 1764.

In London, through his links with two founder members of the Royal Academy of Swiss origin, Angelica Kaufmann (1741-1807) and Mary Moser (1744-1819), he met Sir Joshua Reynolds, P.R.A. (1723-1792) who encouraged him to concentrate on painting rather than writing. In 1770 Fuseli set off to study in Italy, particularly the works of Michaelangelo and he remained there until 1778. On his return to London, he frequented the circle of radical intellectuals who gathered around the publisher Joseph Johnson (1738-1809). In 1781 Fuseli exhibited *The Nightmare* (Detroit Institute of Arts) at the Royal Academy to great critical success and it was during the later part of the 1780s that became friends with Blake, sixteen years his junior, with whom he engaged in an intense initial exchange of ideas. In 1788, the same year he was elected an Associate of the Royal Academy, he married Sophia Rawlins, who featured as his model in many guises, who 'had in her youth won Mr Fuseli's heart by her exquisite symmetry of form, which in its contour had all the fulness [*sic*] and perfection of the antique'[1] (lot 33). Fuseli was elected a full Academician in 1790, appointed Professor of Painting from 1799 until 1805 and again from 1810, and Keeper of the Royal Academy from 1804.

As an artist Fuseli is characterised for his gothic depiction of the supernatural, the macabre and the erotic, but from 1786 he contributed to John Boydell's Shakespeare Gallery and he opened his own Milton gallery to the public in 1799 and 1800, though both schemes resulted in financial disaster. His exaggerated style was hugely influential on a generation of English artists and his paintings were intended to instil terror and invoke the sublime.

Blake was Fuseli's student at the Royal Academy. There has long been scholastic debate about who exerted the most influence over whom, though clearly Fuseli's interactions with Blake were influential upon his own work, and when he required a good engraver to prepare a frontispiece for his translation of Lavater's *Aphorisms on Man*, he asked Blake to do the work. Their relationship was at times acrimonious, but Fuseli is famously quoted as saying 'Blake is dammed good to steal from.'

Philipp Otto Runge, who was frequently compared to Blake and whose artistic career was tragically short, was regarded as one of the leading painters of the German Romantic movement with Caspar David Friedrich (1774-1840). He was well versed in the literature and philosophy of his time and his seminal project, *Tageszeiten* (*Times of Day*), consisted of four monumental paintings 50 square meters each, which remained unfinished on his death. These aimed to replace the traditional iconography of Christianity in European art with a new expression for spiritual values through symbolism in landscape; for a set of engravings after these paintings see lot 34.

The works on paper in the Sendak sale epitomise the romantic and visionary at the end of the 18^{th} and the beginning of the 19^{th} centuries, the artists celebrated for their individual vision and highly personalised visual language, the illustrative outworkings of their inner imaginings, something which clearly resonated strongly with the artist and collector Maurice Sendak.

1. M. Balmanno, 'Henry Fuseli, Esq., R.A.', in *Pen and Pencil*, New York, 1858, p. 200.









1 LEARN MORE

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Angel Appearing to the Shepherds

etching, engraving and drypoint, on laid paper, with partial foolscap watermark, 1634, a very good lifetime impression, New Hollstein's third state (of six), printing with considerable contrast and clarity, even in the finest lines, with thread margins, in generally very good condition, framed
Sheet: 10⅜ x 8¾ in. (264 x 222 mm.)

$15,000-20,000

PROVENANCE:
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LITERATURE:
The Illustrated Bartsch: Rembrandt Harmensz. Van Rijn, Bartsch, Hollstein 44; *A Catalogue of Rembrandt's Etchings,* Hind, 120; *Dutch and Flemish Etchings, Engravings and Woodcuts: Rembrandt van Rijn,* New Hollstein 125; *Etchings by Rembrandt from the Collection of Felix Somary*, Stogdon 12

The Angel appearing to the Shepherds of 1634 is one of Rembrandt's first religious etchings on a large scale and is one of the earliest night scenes he etched, a genre that would become something of a specialty of the artist. It presents a richly varied composition: the angel and the little putti swirling in the sky around the Holy Spirit, almost invisible in the blinding light, and the stunned shepherds and their animals, fleeing in terror, all suddenly illuminated by the celestial apparition, while the rest of the scene, the two figures emerging from the cave at lower right, curious to see what's causing the tumult, the distant landscape by night, the travelers down by the river with their fires reflected in the water, and the dense forest with a gnarled old tree and a palm at the edge, all fade into nocturnal twilight. The various parts of the composition each strike a very different tone: the angel does have a certain severity and grandeur about him, while the scene of the panic-stricken herdsmen and beasts is almost burlesque in its vivacity, in contrast with the quiet, lyrical feel of the distant landscape at night. Yet, Rembrandt brings it all together in a grand tableau.

2 LEARN MORE

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Los Proverbios: three plates

etchings with aquatint and drypoint, three from the set of four additional plates, on laid paper, without watermark, before 1824, good impressions, from the posthumous first edition, published in *L'Art*, Paris, 1877, each with wide margins, in generally good condition, framed
Largest Image: 8⅝ x 12⅞ in. (219 x 327 mm.)
Each Sheet: 11¾ x 16⅞ in. (298 x 429 mm.) (3)

$5,000-8,000

LITERATURE:
Le Peintre Graveur Illustré: Francisco Goya, Delteil, 220-221, 223; *Goya: Engravings and Lithographs,* Harris 266-267, 269

Francisco de Goya created his final and most enigmatic print series in the years between 1816 and 1824. The series was published under the title *Los Proverbios*, although Goya's own captions for the working proofs include the word 'disparates', meaning 'follies'. As a result, this print series is known by both titles. Like Goya's 'black' paintings, begun in 1819 after his recovery from a serious illness and filled with macabre visions, *Los Proverbios* are imbued with an overwhelming sense of pessimism and appear to reflect Goya's precarious mental state at the time. Each of the etchings depicts isolated figures in dark, often nightmarish landscapes. While some plates appear harmlessly satirical, others depict gruesome monsters or attacks on innocents. The compositions have few precedents and virtually no parallels in 19th-century art, but may be connected with the artist's interest in carnival themes, which he had often explored in his sketchbooks. It is doubtful that Goya ever intended them for a wider public. The fate of the plates after completion is only partly understood. It is known that the series originally comprised 22 plates, and these were left with Goya's son Xavier upon the artist's departure from Spain, remaining hidden until Xavier's death in 1854. Eighteen of them passed through two owners before coming to the Royal Academy of San Fernando in 1862, where they were cleaned and published in a first, posthumous edition in 1864 - it was only at this point that the individual proverbs were assigned to each plate. Meanwhile the four remaining plates had made their way to Paris, where they were discovered in the early 1870s. They were eventually published in the French periodical *L'Art* in 1877.

Including: *Disparate Conocido* (H. 266); *Disparate Punctual* (H. 267); and *Disparate de Tontos (or Toritos)* (H. 269)

3 LEARN MORE

GEORGE STUBBS (1724-1806)

A Lion Devouring a Horse

soft-ground etching with roulette, on wove paper, without watermark, 1788, Lennox- Boyd's first state (of three), before the address in the lower margin, a fine, early impression, the softground etching (employed here extensively for the first time by the artist) printing with great variety of texture and tone, particularly to the dense foliage upper right and the distant landscape lower left, published by the artist, London, with margins, in very good condition, framed
Plate: 10⅞ x 13⅞ in. (276 x 352 mm.)
Sheet: 12⅜ x 16¼ in. (314 x 413 mm.)

$50,000-70,000

LITERATURE:
George Stubbs, The Complete Engraved Work, Lennox-Boyd et al., 71

George Stubbs: Printmaker

George Stubbs (1724-1806) stands as a pivotal figure in British art history whose contributions transcended conventional categorization. Born in Liverpool to a currier, Stubbs developed largely as an autodidact despite brief training under Hamlet Winstanley. His early anatomical teaching at York Hospital established a methodological rigor that would characterize his entire artistic career.

The period 1756-1758 proved transformative when Stubbs rented a Lincolnshire farmhouse in order to conduct systematic equine dissections. This empirical investigation culminated in his seminal publication *The Anatomy of the Horse* (1766), which brilliantly synthesized artistic representation with scientific inquiry through eighteen meticulously etched plates. These works demonstrate his remarkable development as a printmaker—progressing from fairly crude engravings in 1751 to sophisticated techniques by the time of the Anatomy prints in 1766, likely influenced by his association with engravers from the Society of Artists, particularly William Woollett.

Unlike contemporaries such as John Singleton Copley (1738-1815), the American-born artist who relocated to England in 1774 who prioritized mass production, Stubbs's approach to printmaking was characterized by artistic autonomy rather than commercial imperative, and to this end he made plates, especially after 1780, which did not lend themselves to retouching and could provide far fewer prints. Professional engravers had already established Stubbs's fame, and as a painter with a successful practice he was free from financial pressures typically governing print publishing.

This autonomy manifested in his distribution methods—eschewing conventional merchant networks for direct sales at prices consistently higher than comparable works. The more expensive prints, such as 'Hay-Makers' and 'Reapers' (lot 10), were sold by subscription. This practice not only helped to defray the costs of production, but also afforded incidental publicity for the prints. After the initial subscribers' edition, impressions were probably printed and sold on demand; and it is likely that the plates remained ready for use in Stubbs's studio throughout his lifetime. The prints were marketed efficiently, but without undue ambition, using a strategy which anticipated the sale of reasonable rather than vast numbers of impressions. His marketing targeted discerning collectors and wealthy patrons, particularly in Liverpool and the north Midlands, regions that had previously commissioned his paintings. There is no way of knowing how many impressions of the prints were taken but it is evident that they sold to an appreciative market. Many of Stubbs's regular patrons bought examples and some collections remain with the descendants of other patrons to the present day.

Stubbs's subject selection reveals a deliberate ambition to transcend his reputation as merely a 'horse-painter.' His first separately published print, 'A Horse Affrighted by a Lion,' 1777, established his preeminence in depicting emotion in animals while employing techniques imitating the more prestigious line-engraving associated with history painting. After an interval of eight years, during which Stubbs published nothing, a group of twelve plates (which included lots 3 to 9) appeared simultaneously on 1 May 1788. The series, which must have been years in the making and required considerable effort, conspicuously omitted horse portraiture in favor of wild animals in varied settings and atmospheric conditions. Large plates depicting laborers and pastoral scenes represented strategic attempts to position himself as a history and portrait painter, aligning with the literary tradition of the 'English Georgic' popularized in works like Thomson's *The Seasons*.

The virtuosic 1788 series displayed Stubbs's technical mastery through innovative combinations of soft-ground etching, roulette, and punch work, achieving remarkable tonal effects. Beyond collector circles, Stubbs envisioned decorative applications for his prints, with worn impressions of popular subjects indicating substantial demand for decorative purposes.

Despite these achievements, Stubbs's relationship with the institutional art world remained complex. The Royal Academy marginalized his work through prejudicial hierarchies of genre - animal painting was considered a lesser genre - reflecting contested boundaries between art and science. After his death in 1806, his plates passed to his mistress Mary Spencer before being sold at auction in 1817, concluding a career characterized by artistic integrity and technical innovation.

Modern scholarship has rectified historical oversights, positioning Stubbs as an exemplar of Enlightenment visual culture. His work synthesized empirical observation with aesthetic sophistication, while his printmaking practice demonstrated a remarkable versatility that achieved tonal subtleties unprecedented among contemporaries. Through these innovations, Stubbs established himself not merely as an animal painter but as a significant contributor to wider artistic discourse whose legacy continues to merit scholarly attention.







4 LEARN MORE

GEORGE STUBBS (1724-1806)

Two Tygers

soft-ground etching with roulette, on wove paper, without watermark, 1788, Lennox- Boyd's third, final, state, with the engraved inscription at the lower edge, a fine, early impression, the soft-ground etching describing the dark background printing strongly, the highlights bright on the tiger in the foreground, published by the artist, London, with margins, framed
Plate: 10 x 12⅞ in. (254 x 327 mm.)
Sheet: 10¼ x 13⅛ in. (259 x 333 mm.)

$30,000-50,000

LITERATURE:
George Stubbs, The Complete Engraved Work, Lennox-Boyd et al., 72

5 LEARN MORE

GEORGE STUBBS (1724-1806)

A Lion (A Lion resting on a Rock)

etching with roulette, on wove paper, without watermark, 1788, Lennox-Boyd's only state, a fine, early impression, comparing well with the example in the British Museum, published by the artist, London, with margins, framed
Plate: 10 x 13 in. (254 x 330 mm.)
Sheet: 12⅝ x 16 in. (321 x 406 mm.)

$20,000-30,000

LITERATURE:
George Stubbs, The Complete Engraved Work, Lennox-Boyd et al., 73



6 LEARN MORE

GEORGE STUBBS (1724-1806)

A Tyger (A recumbent Leopard by a Tree)

etching with roulette, on wove paper, without watermark, 1788, Lennox-Boyd's only state, a very good impression, published by the artist, London, with margins, framed
Plate: 10 x 13 in. (254 x 330 mm.)
Sheet: 13⅞ x 20⅜ in. (352 x 518 mm.)

$30,000-50,000

LITERATURE:
George Stubbs, The Complete Engraved Work, Lennox-Boyd et al., 74

As Lennox-Boyd notes, 'Apart from being a fine composition, this plate is highly accomplished technically. It achieves a subtle evocation of fading light. To the left, a bold area of plain white conveys the dazzling effect of sunlight on water, toning imperceptibly into distinctions of sea, land and sky, by means of roulette work and etching of the utmost delicacy. In the foreground, improvised linear patterns convey the different textures of bark, fur, scattered rock and leaves in shadow.'



7 LEARN MORE

GEORGE STUBBS (1724-1806)

Two Dogs

soft-ground etching with roulette, on wove paper, without watermark, 1788, Lennox- Boyd's only state, exceptionally rare (no examples are known to have appeared at auction in the last four decades), a fine impression, printing with great subtlety, framed
Plate: 7⅛ x 9⅛ in. (181 x 232 mm.)
Sheet: 10¼ x 12¼ in (260 x 311 mm.)

$20,000-30,000

PROVENANCE:
The British Museum (L. 302), 1914, with their duplicate stamp (L. 305)

LITERATURE:
George Stubbs, The Complete Engraved Work, Lennox-Boyd et al., 75





8 LEARN MORE

GEORGE STUBBS (1724-1806)

A Lion (A recumbent Lion)

soft-ground etching with roulette, on wove paper, without watermark, 1788, Lennox- Boyd's third, final, state, with the engraved address, a particularly fine impression, the dark sky resembling a mezzotint in its intensity, the roulette work used to establish the structure of the image in the foreground completely hidden by the subsequent soft-ground etching (this becomes visible in later, worn impressions), published by the artist, London, with margins, framed
Plate: 7 x 8⅞ in. (178 x 225 mm.)
Sheet: 8½ x 10⅛ in. (215 x 258 mm.)

$20,000-30,000

LITERATURE:
George Stubbs, The Complete Engraved Work, Lennox-Boyd et al., 76

9 LEARN MORE

GEORGE STUBBS (1724-1806)

Dog (A Foxhound on the Scent)

soft-ground etching with roulette, on wove paper, without watermark, 1788, Lennox-Boyd's only state, a fine, early impression, the roulette and punchwork underlying the softground etching (which can become apparent in later impressions) barely visible, with margins, published by the artist, London, in generally good condition, framed
Plate: 3⅞ x 4⅛ in. (98 x 105 mm.)
Sheet: 6¾ x 8 in. (171 x 203 mm.)

$15,000-25,000

PROVENANCE:
The British Museum (L. 302), 1865, with their duplicate stamp (L. 305)

LITERATURE:
George Stubbs, The Complete Engraved Work, Lennox-Boyd et al., 78





10 LEARN MORE

GEORGE STUBBS (1724-1806)

Hay-Makers, Reapers

two stipple engravings with roulette, on laid paper, with watermark, 1791, each Lennox-Boyd's first state (of three), with the titles in open letters, exceptionally rare (no examples of either work are thought to have appeared at auction in the last three decades), engraved and published by the artist, London, each with margins, framed
Each Plate: 19 x 27 in. (483 x 685 mm.)
Largest Sheet: 22⅝ x 31⅝ in. (574 x 801 mm.)

$20,000-30,000

LITERATURE:
George Stubbs, The Complete Engraved Work, Lennox-Boyd et al., 89-90

George Stubbs, primarily celebrated for his anatomically precise equine paintings, also created significant works depicting rural laborers engaged in traditional agricultural practices. These lesser-known pieces offer valuable insight into 18th-century English agrarian life during a period of rapid agricultural transformation.

In works such as 'Reapers' and 'Haymakers' (both 1785), Stubbs moves beyond mere documentation to present idealized tableaux of rural industry. Unlike contemporaries who frequently portrayed rustic subjects with sentimentality or condescension, Stubbs imbues his agricultural workers with remarkable dignity and classical poise. His figures adopt poses reminiscent of ancient statuary, elevating manual labor to the realm of the heroic.

Stubbs' technical approach to these scenes mirrors his scientific interest in natural forms. His meticulous attention to the mechanics of bodily movement—evident in his studies of horses—extends to human laborers, capturing the physical demands of agricultural work with unusual accuracy while at the same time transforming their labor into visually appealing compositions.

These works emerge at a pivotal historical moment, as traditional farming practices faced disruption from enclosure and mechanization, making Stubbs' representations not merely artistic achievements but also valuable social documents.



11 LEARN MORE

GEORGE STUBBS
(1724-1806)
The Lion and Stag

enamel on copper oval
5¾ x 6½ in. (14.6 x 16.5 cm.)

$100,000-150,000

PROVENANCE:
George Stubbs, London; his sale, Peter Coxe, London, 26 May 1807, lot 47, for £1.13.0.
Anonymous sale; Christie's, London, 15 November 1996, lot 48.
With Spink-Leger Pictures, London, by 2000, from whom acquired by the present owner.

EXHIBITED:
New York, Hall & Knight Ltd., *Fearful Symmetry: George Stubbs – Painter of the English Enlightenment*, 21 January-28 February 2000, pp. 64-65, no. 4.

LITERATURE:
B. Taylor, 'Josiah Wedgwood and George Stubbs', *Proceedings of the Wedgwood Society*, no. 4, London, 1961, p. 224, as untraced.
B. Tattersall, *Stubbs & Wedgwood: A unique alliance between Artist and Potter*, exhibition catalogue, London, 1974, p. 110, as untraced.
C. Lennox-Boyd, *George Stubbs: The Complete Engraved Works*, London, 1989, pp. 102-103, as untraced.
J. Egerton, *George Stubbs, Painter: Catalogue Raisonné*, New Haven and London, 2007, p. 300, no. 115.

In the late 1760s, George Stubbs became increasingly preoccupied with refining the art of painting in enamel. The technique was not unknown in England, having arrived there in the late-17th century by way of France--particularly Limoges--where enamellists had perfected the technique during the Middle Ages and Renaissance. In Britain, the art form was quickly embraced, and in 1696 King William III established the office of Enamel Painter to His Majesty, a position that during Stubbs's lifetime was most famously held by Henry Bone. Stubbs's experimentation in this medium may have been driven by a desire to create works of art with immutable, brilliant colors that would not be subject to the troubling deterioration that affected the oil paintings of several of his contemporaries, most notably Sir Joshua Reynolds.

Executed on a convex sheet of copper, *The Lion and Stag* is one of George Stubbs's earliest enamel paintings, datable to about 1768-9, and is one of only seven surviving works by the artist in this medium (J. Egerton, *loc. cit.*). The subject of a deadly encounter between these two noble animals was well-established, with roots in Classical Antiquity. Stubbs had already treated it in oil on two earlier occasions. The first, datable to circa 1765, is the monumental *Lion Attacking a Stag* painted for the Marquess of Rockingham (fig. 1; Yale Center for British Art, New Haven). The second is the more traditionally-sized canvas that Stubbs exhibited at the Society of Artists in 1769, where it was described as *A Lyon Devouring a Stag* (*ibid.*, no. 176). The Sendak Stubbs essentially reproduces the central part of his 1769 canvas. Whereas the 1769 canvas situates the scene within a dense landscape beneath an animated cloudy sky, here the artist was bound by the limited scale of his copper support. He accordingly condensed the scene to its primary action, eliminating the sky and bringing forward the rocky outcropping so that it appears that the dramatic encounter takes place before a cave. Stubbs rarely repeated his compositions without making any changes: here, he repositioned the stag's body, foreshortening it to adapt to the copper's circular format. Such limitations of scale and form would eventually drive Stubbs to use ceramic supports for his enamels, which he created in partnership with Josiah Wedgwood (1730 – 1795).

George Townley Stubbs, who is thought to be the painter's son, engraved a mezzotint, in reverse, of the present enamel. The print was exhibited anonymously in the 1770 Society of Artists, presumably as an unlettered proof, as Judy Egerton posits (*ibid.*, p. 300). It was published a few months later on 24 July 1770, with some minor alterations to the plate and with the added inscription: 'The Lion and Stag. / Done from the Painting in Enamel by M^{r} Stubbs' (fig. 2). Since the mezzotint print was already exhibited in the 1770 exhibition, which opened 24 April, it follows that Stubbs's enamel must have been created some time before then, particularly as the creation of a print is a lengthy, time-consuming process. Accordingly, Egerton suggests that the Sendak Stubbs stands as one of the artist's earliest paintings in enamel on copper. At this initial stage, the artist was still working out his process, as evidenced by the cracks that developed during the final firing of the work. Such cracks often formed when the furnace was too hot, or the work was inserted into the furnace 'from cold'. As Egerton notes, 'treatises on enamelling advised that the work should first stand "on the doors" of the furnace before being inserted in it, at the heat of "a good culinary fire"' of 250^{o}-450^{o} (*ibid.*).

Though today, the cracks may be appreciated as compelling reflections of Stubbs's ingenuity, their presence likely contributed to the artist's decision not to make his debut in this new technique with this painting. Instead, his first publicly exhibited enamel was his *Lion devouring a Horse*, which was shown at the Society of Artists in 1771 (*ibid.*, no. 112). The 1st Lord Melbourne purchased that enamel for 100 guineas, a substantial price and the highest sum Stubbs would achieve for one of his works in this medium. On the whole, however, Stubbs's enamels did not enjoy as much commercial success as his traditional works, perhaps because the collectors of his day associated works in enamel more with portrait miniatures, decorations of jewelry, precious objects, and small-scale reproductions of famous works of art. Accordingly, most of Stubbs's paintings in this material remained in his personal collection, and were ultimately offered in his posthumous studio sale, 26-27 May 1807.

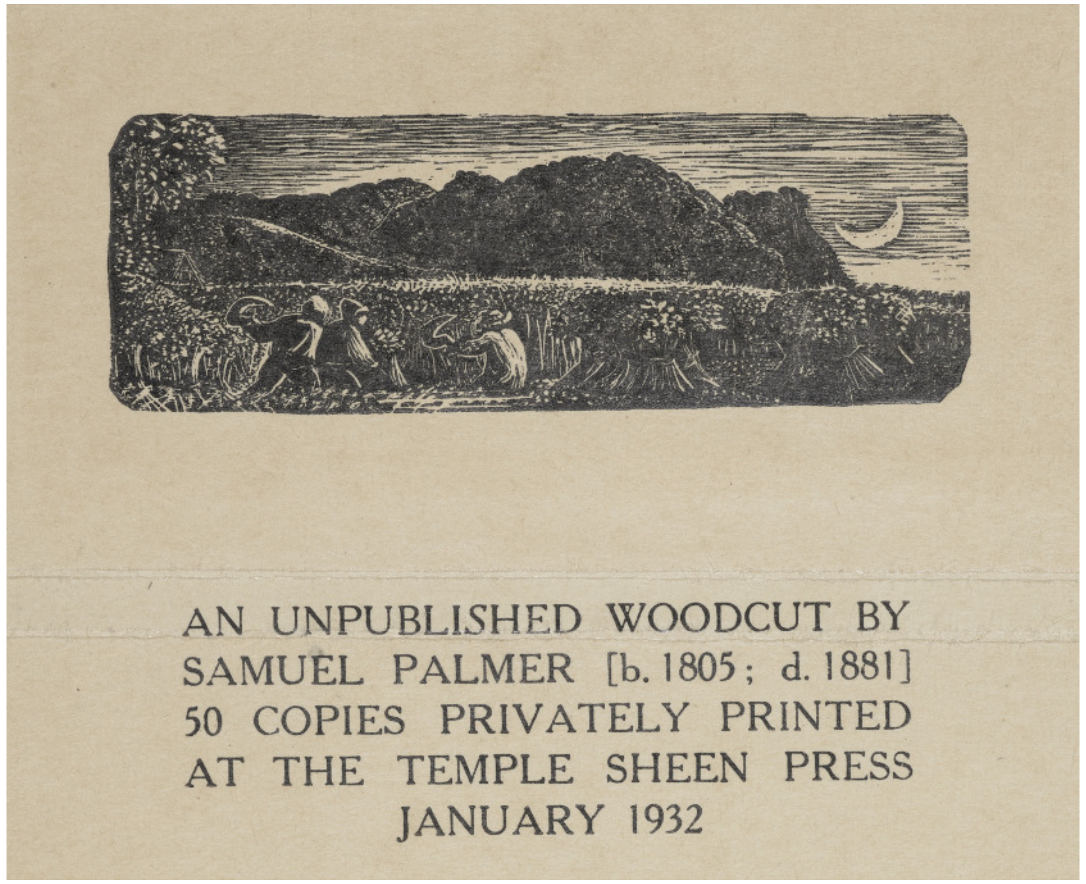
When the painting was rediscovered in 1996, it brought the number of known works by Stubbs in this medium up to eight. In addition to the work exhibited at the Society of Artists, these include *Horse Affrighted at the Lion's Approach*, dated 1770 (private collection, USA), the octagonal *Lion and Lioness*, dated 1770 (Paul Mellon Collection, Yale Center for British Art), an octagonal *Tiger and Tigress* (untraced), and *A Pointer*, dated 1772 (private collection). The two other works on copper do not depict animal subjects: *Mother and Child*, 1772 (Tate Gallery) and *Hope Nursing Love*, dated 1774 (Victoria and Albert Museum), both of which were likely commissions.



George Stubbs, *A Lion attacking a stag*, oil on canvas, Yale Center for British Art, Paul Mellon Collection.



George Townley Stubbs, *The Lion and stag*, mezzotint with engraved letters on laid paper, state I/III.



12 LEARN MORE

SAMUEL PALMER (1805-1881)

Harvest under a Crescent Moon

wood-engraving, on folded Japanese vellum, *circa* 1826, with text, one of 50 impressions printed at the Temple Sheen Press, 1932, in generally good condition
Plate: 1⅛ x 3⅛ in. (29 x 79 mm.)
Sheet: 4⅝ x 4¼ in. (117 x 108 mm.)

$4,000-6,000

PROVENANCE:
With a note stating the work was given by Mr. Arthur K. Sabin

LITERATURE:
Catalogue Raisonné of the Works of Samuel Palmer, Lister, P1

Letter states:
Harvest.
Original wood-engraving by Samuel Palmer
Given by Mr. A.K. Sabin (also to British Mus. & Ashmolean)
December 1944

See The Studio, Dec. 1944. When the engraving is wrongly attributed to Welby Sherman (see correspondence).



13 LEARN MORE

WELBY SHERMAN (FL. 1827-1836) AFTER SAMUEL PALMER (1805-1881)

Evening

mezzotint, on card-like wove paper, without watermark, 1834, Lister's second, final, state, with letters, a fine impression, exceptionally rare (no examples are thought to have appeared at auction in the last four decades), printed and published by the artist, London, with margins, framed
Plate: 8⅝ x 9⅝ in. (220 x 244 mm.)
Sheet: 9⅞ x 11.1.4 in. (252 x 286 mm.)

$30,000-50,000

LITERATURE:
Catalogue Raisonné of the Works of Samuel Palmer, Lister, P3

Wood-engraver, mezzotint and line engraver, little is known about Welby Sherman aside from the fact that he was a friend and pupil of Samuel Palmer and belonged to 'The Ancients,' the artistic brotherhood based at Shoreham, Kent in the late 1820s and early 1830s. According to the British Museum, this mezzotint is the only survivor of an abortive project to make a series of mezzotints after Palmer's work in the manner of David Lucas's series after Constable.





14 LEARN MORE

SAMUEL PALMER (1805-1881)

The Bellman

etching, on laid paper, without watermark, 1879, signed in pencil, Lister's fifth state (of seven), with the remarque of tree-branch in the lower margin, one of 60 impressions of this state, published by The Fine Art Society, London, with their blindstamp, a fine, richly inked impression, with wide margins, framed
Plate: 6½ x 9¼ in. (165 x 235 mm.)
Sheet: 9 x 14¼ in. (229 x 362 mm.)

$4,000-6,000

LITERATURE:
Catalogue Raisonné of the Works of Samuel Palmer, Lister, E11

15 LEARN MORE

SAMUEL PALMER (1805-1881)

The Lonely Tower

etching, on laid paper, 1879, signed in pencil, the sixth state (of seven), one of 75 impressions published for the Etching Club by R. Ansdell, London, 1880, with margins, in very good condition, framed
Plate: 7½ x 10 in. (191 x 254 mm.)
Sheet: 11⅜ x 17⅜ in. (289 x 441 mm.)

$4,000-6,000

LITERATURE:
Catalogue Raisonné of the Works of Samuel Palmer, Lister, E12

16 LEARN MORE

SAMUEL PALMER, R.W.S. (1805-1881)

Church with a Bridge

with inscription on the old mount in brown ink, 'S. Palmer/From an old Scrap Book of 1845.' (according to the previous cataloguing)
pencil, brown and grey wash, heightened with touches of white on paper
5 x 2⅝ in. (12.8 x 6.7 cm.)

$40,000-60,000

PROVENANCE:
with Albany Gallery, London, *Fifty Watercolour Drawings 1750-1850*, 1986, no. 40.
with Lott and Gerrish, Marlborough, where purchased for the present collection.

LITERATURE:
R. Lister, *Catalogue Raisonné of the Works of Samuel Palmer*, Cambridge, 1988, p. 76, no. 121.

The present rapidly handled sketch relates to a more detailed drawing showing the church across the water, framed by arching trees forming almost a gothic arch and with a bridge (now Ashmolean Museum, Oxford, Lister no. 122). A similar church with its soaring steeple, as if pointing to heaven can be found in other works including *Coming from Evening Church*, now in the Tate Gallery, London and *A Country Road Leading towards a Church*, in the Victoria and Albert Museum, London, although both lack the body of water in the present watercolour.

This work is characteristic of the work being produced by Palmer during his Shoreham Period in c. 1830, with bold a combination of sweeping and staccato brushstrokes.



Samuel Palmer (1805-1881), *Church with a Bridge and a Boat*, c. 1830, brush in pale sepia wash on paper, 11.4 × 9.3 cm., © Ashmolean Museum, University of Oxford



17 LEARN MORE

SAMUEL PALMER, R.W.S. (1805-1881)

Study for the Etching 'Christmas'

with inscription by A.H. Palmer '[1st Sketch for/Christmas]' and '[Suggestion by/C/W/ Cope RA]' and 'Sq from/bottom' (in the margin)
pen and brown ink, heightened with touches of white, on buff paper with a blind stamp, squared for transfer with a subsidiary study for the figure (lower centre)
6¾ x 4⅛ in. (17.2 x 10.5 cm.)

$40,000-60,000

PROVENANCE:

The artist, and by descent to his son,
Alfred Herbert Palmer (1853-1932); Christie's, London, 20 February 1928, lot 50 (4½ gns to Colnaghi).
with P&D Colnaghi, London, 1928.
with Nicholas Lott, Bath, from whom purchased in August 2006 for the present collection.

EXHIBITED:

London, Victoria and Albert Museum, '*Samuel Palmer; Catalogue of an Exhibition of Drawings, Etchings, & Woodcuts by other Disciples of William Blake*', 1926, no. 169, lent by A.H. Palmer.

LITERATURE:

R. G. Alexander, *A catalogue of the Etchings of Samuel Palmer*,1937, Print Collectors Club, p. 54.
R. Lister, *Catalogue Raisonné of the works of Samuel Palmer,* Cambridge, 1988, no. 488, p. 169.

ENGRAVED:

In etching, in reverse, by the artist, 1850.

Dating to *circa* 1850, this drawing was based on the sonnet by John Codrington Bampfylde (1754-96):

'With footsteps slow, in furry pall yclad,
His brows enwreathed with holly never sere,
Old Christmas comes to close the wanèd year,
And aye the shepherd's heart to make right glad;
Who, when his teeming flocks are homeward had,
To blazing hearth repairs, and nut-brown beer;
And views well pleased the ruddy prattlers dear
Hug the grey mongrel; meanwhile maid and lad
Squabble for roasted crabs' [apples].

The composition recalls several details of William Blake's wood engravings for *Pastorals for Virgil,* including the pose of the shepherd and a similar cottage with attached sheep-pen from Blake's illustration XVII.



Samuel Palmer, *Christmas or Folding the Last Sheep*, etching, sold Christie's, South Kensington, 4 April 2007, lot 13.







18 LEARN MORE

SAMUEL PALMER, R.W.S. (1805-1881)

A cottage in a wooded landscape

with inscription 'Sketch by S. Palmer done before his introduction to William Blake. On the back' (on a piece of paper behind the sketch) and with further inscription 'Wretch even then, life's journey just begun. Cowper - Rec'd [?] of his Mother's Picture' (on the backing sheet)
pencil and brown wash on paper
2½ x 4½ in. (6.5 x 11.5 cm.)

$4,000-6,000

PROVENANCE:
The artist, and by descent to his son,
Alfred Herbert Palmer (1853-1932); Sotheby's, London, 18 November 1971, lot 87 (£260 to M. Jessel).
M. Jessel.

EXHIBITED:
London, Victoria and Albert Museum, *Samuel Palmer; Catalogue of an Exhibition of Drawings, Etchings, & Woodcuts by other Disciples of William Blake*, 1926, no. 8.

19 LEARN MORE

SAMUEL PALMER, R.W.S. (1805-1881)

St. Paul Landing in Italy

signed 'S Palmer' (lower right)
pencil, watercolor and bodycolor on paper
21 x 29½ in. (53.2 x 75 cm.)

$60,000-100,000

PROVENANCE:
probably with The Fine Art Society, London, 1881.
Charles L. Collard, 1881.
probably with Leger Galleries, London, 1954.
with Charles Sessler, Philadelphia, from where purchased on 27 November 1967 for the present collection.

EXHIBITED:
London, Old Water-Colour Society, 1850, no. 205.
Probably London, The Fine Art Society, 1881, no. 26.

LITERATURE:
A.H. Palmer, *The Life and Letters of Samuel Palmer*, 1892, pp. 87, 103.
R. Lister, *Catalogue Raisonne of the Works of Samuel Palmer*, Cambridge, 1988, no. 494, p. 169.

The present watercolor, exhibited in 1850, is unusual in Palmer's *oeuvre* as it deals with a specific subject rather than landscape or pastoral. Palmer exhibited it at the Old Water-Colour Society the same year as *Robinson Crusoe Guiding his Raft in the Creek* (City Museum and Art Gallery, Stoke on Trent, UK), another literary subject. Stylistically the present watercolor anticipates his two early Milton subjects, which Palmer executed circa 1855-6 (see Lister, *op.cit.,* M1, M2) which were separate from Leonard Valpy's commission.

The watercolor depicts the moment of St. Paul's arrival, after a perilous journey by sea on the Italian peninsula, fulfilling his long-standing desire to visit Rome and preach the Gospel. It is recorded in the Acts of the Apostles chapter 28, vv.11-16.











20 LEARN MORE

EDWARD CALVERT (1799-1883)

The Early Engravings of Edward Calvert

the complete set of two line-engravings, seven wood-engravings and two lithographs, on *Chine collé* to cartridge paper, 1827-1829, published by Carfax & Co., London, 1904, together with the colophon, each with full margins, within a cloth-covered clamshell portfolio box
Largest Sheet: 16⅝ x 12¾ in. (422 x 324 mm.)
Overall: 17½ x 13⅜ x 1 in. (445 x 340 x 25 mm.)

$10,000-15,000

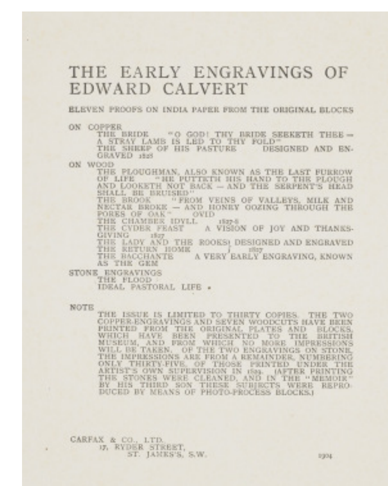
LITERATURE:
Edward Calvert, Lister, 2, 6C, 7C, 8C, 9B,10, 11, 12C, 13C, 14B, 15B

Edward Calvert (1799–1883) was an English printmaker and painter renowned for his intricate wood engravings, which are considered some of the finest examples of 19th-century printmaking. His work is closely associated with the visionary and pastoral art of the *Ancients*, a group inspired by William Blake that included Samuel Palmer and George Richmond, of which Calvert became a key member. They shared a vision of an idyllic, pastoral golden age, blending Christian symbolism with classical themes. He produced his most celebrated works between 1827 and 1831, a period regarded as the pinnacle of his career. During this time, he created exquisite wood and copper engravings characterized by meticulous detail, delicate lines, and symbolic imagery. These works often depicted pastoral scenes imbued with spiritual and allegorical meaning.

These engravings were initially shared only with close friends and were not widely published until 1893, when they were first published posthumously in an edition of 350 copies by his third son, Samuel Calvert. The prints in this edition were machine-printed from photo-process blocks, which reduced their size compared to the original works.

A second, more refined edition was published in 1904 by Carfax & Co. Ltd., titled *The Early Engravings of Edward Calvert*. This portfolio included eleven proofs on India paper, featuring two copper engravings, seven wood engravings, and two lithographs. The copper engravings and woodcuts were printed from the original plates and blocks, which were then housed in the British Museum. The lithographs included in this edition were printed under Calvert's supervision in 1829 and remained in the family's possession for 75 years. The impressions were noted for their sharpness and fidelity to the original works, surpassing those of the 1893 edition. This edition was limited to just 30 copies, making it exceptionally rare, and very few have remained complete. Together these publications played a crucial role in preserving and disseminating Calvert's visionary art, which had previously been shared only among close friends during his lifetime.

Including: *The Bride* (L. 8C); *The Sheep of his Pasture* (L. 9B); *The Ploughman* or *Christian Ploughing the Last Furrow of Life* (L. 6C); *The Brook* (L. 12C); *The Chamber Idyll* (L. 15B); *The Cyder Feast* (L. 7C); *The Lady and The Rooks* (L. 13C); *The Return Home* (L. 14B); *The Bacchante* (L. 2); *The Flood* (L. 10); and *Ideal Pastoral Life* (L. 11)



THE EARLY ENGRAVINGS OF
EDWARD CALVERT

ELEVEN PROOFS ON INDIA PAPER FROM THE ORIGINAL BLOCKS

ON COPPER
THE BRIDE "O GOD! THY BRIDE SEEKETH THEE — A STRAY LAMB IS LED TO THY FOLD"
THE SHEEP OF HIS PASTURE DESIGNED AND ENGRAVED 1828
ON WOOD
THE PLOUGHMAN, ALSO KNOWN AS THE LAST FURROW OF LIFE "HE PUTTETH HIS HAND TO THE PLOUGH AND LOOKETH NOT BACK — AND THE SERPENT'S HEAD SHALL BE BRUISED"
THE BROOK "FROM VEINS OF VALLEYS, MILK AND NECTAR BROKE — AND HONEY OOZING THROUGH THE PORES OF OAK" OVID
THE CHAMBER IDYLL 1827-8
THE CYDER FEAST A VISION OF JOY AND THANKSGIVING 1827
THE LADY AND THE ROOKS DESIGNED AND ENGRAVED
THE RETURN HOME 1827
THE BACCHANTE A VERY EARLY ENGRAVING, KNOWN AS THE GEM
STONE ENGRAVINGS
THE FLOOD
IDEAL PASTORAL LIFE

NOTE
THE ISSUE IS LIMITED TO THIRTY COPIES. THE TWO COPPER-ENGRAVINGS AND SEVEN WOODCUTS HAVE BEEN PRINTED FROM THE ORIGINAL PLATES AND BLOCKS, WHICH HAVE BEEN PRESENTED TO THE BRITISH MUSEUM, AND FROM WHICH NO MORE IMPRESSIONS WILL BE TAKEN. OF THE TWO ENGRAVINGS ON STONE, THE IMPRESSIONS ARE FROM A REMAINDER, NUMBERING ONLY THIRTY-FIVE, OF THOSE PRINTED UNDER THE ARTIST'S OWN SUPERVISION IN 1829. (AFTER PRINTING THE STONES WERE CLEANED, AND IN THE "MEMOIR" BY HIS THIRD SON THESE SUBJECTS WERE REPRODUCED BY MEANS OF PHOTO-PROCESS BLOCKS.)

CARFAX & CO., LTD.
17, RYDER STREET,
ST. JAMES'S, S.W.
1904

21 LEARN MORE

WILLIAM BLAKE (1757-1827)

The Bed of Death (recto); and A subsidiary sketch of a figure in a doorway (verso)

with inscription and number, '91 /The Bed of Death /Wm Blake' (on the reserve)
pencil, pen and grey ink and grey wash, fragmentary watermark, on laid paper
5¾ x 5⅛ in. (14.7 x 13.2 cm.)

$8,000-12,000

PROVENANCE:

Probably Mrs Catherine Blake (1762-1831), London, by whom bequeathed to Frederick Tatham (1805-1878); Sotheby's, London, 29 April 1862, lot 174 (part), where purchased by
Colonel Gould Weston (1823-1904), and by descent to
Mrs Jane Hunter-Weston (1837-1911), and by descent to
Miss Nora Hunter [The Collection of the late Colonel Gould Weston]; Christie's, London, 15 July 1957, lot 29 (40 gns to The Andrea Corporation).
The Woodner Collection; Christie's, London, 9 July 1991, lot 86.
with Salander O'Reilly, New York.

EXHIBITED:

New York, '*William Blake, Paintings, Watecolors and Drawings*', essays by Martin Butlin and Robin Hamlyn, Salander-O'Reilly Galleries, 1992, no 25.

LITERATURE:

M. Butlin, *The Paintings and Drawings of William Blake*, New Haven and London, 1981, p. 52, no. 139, as untraced, circa 1780-5(?).
R. N. Essick, *Blake in the Marketplace*, *1991*, 'Blake, an Illustrated Quarterly', vol. 25, no. 4, 1992, pp. 146-7, illustrated.
R. N. Essick, *Blake in the Marketplace*, *2012*, 'Blake, an Illustrated Quarterly', vol. 46, no. 4, 2013, under no. 5.

The present work depicts a figure of a woman sitting at her dressing table, looking to her right towards the bed, clearly startled by something. Rays of light appear to emanate from the bed, possibly representing death and the soul departing to Heaven. Blake explored the subject of illness and death in a small group of drawings, *circa* 1780-85, of which the present sheet is one. His interest in man's mortality was perhaps a natural development from his religious sensibilities.

The exploration of religion and death was popular in late 18th and early 19th century Britain. As early as 1743, Robert Blair had published his celebrated, monumental poem *The Grave*, exploring the subject of death. Its enormous popularity influenced what became known as the Graveyard School of Poetry. In October 1805, Blake was commissioned by Robert Cromek to prepare forty drawings, from which Cromek would chose twenty, to serve as illustrations for a new illustrated edition of the poem. The present drawing obviously pre-dates this scheme but Martin Butlin has surmised that there was an unrecorded scheme to illustrate this text much earlier.



reverse



22 LEARN MORE

WILLIAM BLAKE (1757-1827)

Paolo and Francesca

with inscription 'Paolo & Francesca/ supposed for the Dante/ by Wm Blake/ attested by Fredk. Tatham' (lower right)
pencil, on paper, unidentified watermark and the date '1815 [?]' (last digit obscure)
8¼ x 13¾ in. (21 x 34.8 cm.)

$20,000-30,000

PROVENANCE:
Probably Mrs Catherine Blake (1762-1831), London, by whom bequeathed to Frederick Tatham (1805-1878), London.
with Quaritch, London, 1882, by whom sold in 1886 to
W. Graham Robertson (1866-1948); Christie's, London, 22 July 1949, lot 72 (20 gns to Mrs Winterbotham).
Mrs Alastair Winterbotham (d. 2004).
Anonymous sale; Bonham's, London, 11 March 2008, lot 26, where purchased by
with John Windle & Henry Sotheran, London, June 2008, where purchased for the present collection.

EXHIBITED:
Carfax, *W. Graham Robertson*, February 1906, no. 62.
London, Henry Sotheran, *William Blake: An Exhibition of Prints, Books and Facsimiles,* June-September 2008.

LITERATURE:
W. Gilchrist, *Life of William Blake*, 3rd Edition, New York, 1907, p. 495, no. 10.
G. Keynes (ed.), *Pencil Drawings of William Blake*, London, 1927, no. 79.
K. Preston, *The Blake Collection of W. Graham Robertson*, London, 1951 pp. 180, 194, no. 84.
G. Keynes (ed.), *Drawings of William Blake*, London 1970. no. 86.
M. Butlin, *The Paintings and Drawings of William Blake*, New Haven and London, 1981, p. 590, no. 816, pl. 1060.
R. N. Essick, 'Blake in the Marketplace, 2007', Blake, *An Illustrated Quarterly*, XLI, no. 4, Spring 2008, pp. 147-8, illustrated.

This drawing was owned by the artist Graham Robertson (1866-1948), who formed the most important collection of the artist's work, including many of the drawings Blake executed for his chief patron Thomas Butts. Robertson brought out a new illustrated edition of Gilchrist's, *The Life of William Blake,* loaned works from his collection internationally while he was alive and after his death left twenty-one works to the Tate, three to the British Museum and six to the Fitzwilliam Museum, Cambridge and then individual works to the Victoria and Albert Museum, the National Gallery of Scotland, Southampton Art Gallery and Brighton Museum. The remaining works from his collection were sold in these Rooms, 22 July 1949. This drawing was the only work by another artist, included in Graham Robertson's exhibition of his own work in 1906 to accompany his version in reverse.

Kerrison Preston, who edited *The Blake Collection of W. Graham Robertson, op.cit.*, thought the present drawing a sketch for the Paolo and Francesca of the *Whirlwind of Lovers* (City Museum and Art Gallery, Birmingham) and notes it as an instance of the success of Blake's arbitrary treatment of the human figure, the pose of Francesca although impossible conveying the effect of motion. Robertson himself notes on the present drawing 'Though the lines are few and dim, the figures seem to whirl across the page, desperately locked in their eternal embrace.' (Preston, *loc. cit.*)

Robert Essick has queried Tatham's supposition in his inscription that the subject is Paolo and Francesca, because of differences in pose to the Birmingham watercolor. In that work the figures are holding each other by the arms, rather than embracing. The drawing has strong similarities with Fuseli's drawing of entwined figures, for example Schiff, no. 1583, dated to circa 1815.





23 LEARN MORE

WILLIAM BLAKE (1757-1827)

'With Songs the Jovial Hinds Return from Plow'

pencil, pen and black ink and grey wash on paper
1½ x 3⅜ in. (3.9 x 8.6 cm.)

$30,000-50,000

Dr. Thornton was John Linnell's doctor and it was through the latter that he was introduced to Blake in September 1818. Blake was working on the illustrations for the scheme by September 1820. Dr. Thornton however, was not happy with Blake's work and intended to scrap his involvement in the project. However 'a chance conversation with Sir Thomas Lawrence, James Ward, John Linnell and others at Mr. Ader's prevented him from having them all recut'. When they were published, Thornton added the disclaimer that 'they display less of art than genius, and are much admired by some eminent painters'. The engravings were too large for the page and had to be slightly cropped. The plates for the scheme were in Linnell's collection and are now in the British Museum.

PROVENANCE:

The artist, from whom acquired by
John Linnell (1792-1882) (†); Christie's, London, 15 March 1918, lot 205 (part) (108 gns to Parsons).
Anonymous sale; American Art Association, 22 April 1924, lot 69 (part) ($1,625 to the Brick Row Bookshop, New York).
Russell G. Pruden by 1927, New Haven, by whom given to his brother-in-law Edmund Astley Prentis, New York.
Anonymous sale; Sotheby's, New York, 17 June 1992, lot 133.
with Justin Schiller, New York.

EXHIBITED:

Philadelphia, 'Works of William Blake selected from Collections in the United States', 1939, no. 137, reproduced, lent by Russell G. Pruden.

LITERATURE:

A. Keynes, *Pencil Drawings of William Blake*, London, 1927, no. 54 xix, illustrated.
M. Butlin, *The Paintings and Drawings of William Blake*, New Haven and London, 1981, p. 535, no. 769, 19, pl. 1013.
R. N. Essick, *Blake in the Marketplace, 1992*, in *Blake, an Illustrated Quarterly*, vol. 26, no. 4, 1993, pp. 142-3, fig. 5, illustrated.

The present work is one of a group of twenty drawings for Dr Robert Thornton's 3rd edition of '*Pastorals of Virgil…Adapted for Schools*', published in 1821; this drawing was plate 19.



24 LEARN MORE

WILLIAM BLAKE (1757-1827)

The First Book of Urizen: Plate 3: 'O flames of furious desire'; subsidiary pencil sketch (verso)

colour-printed relief etching and pencil, finished in pen and ink and watercolour, heightened with touches of bodycolour (*recto)*
2⅜ x 3¾ in. (6 x 9.5 cm.)

$100,000-150,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 17 December 1970, lot 14 (£80.12 to C. Fry).
Anonymous sale; Christie's, London, 25 April 1995, lot 52.

EXHIBITED:
Sudbury, Gainsborough's House, *A Peculiarly English Art*, 20 August- 9 October 1994, no. 1.

LITERATURE:
M. Butlin, 'Another Rediscovered Small Color Print by William Blake', *Blake, An Illustrated Quarterly*, XXVII, no. 3, Winter 1993/4, p. 68, *recto* and *verso* illus.
W. Stephenson, *Romanticism and the Androgynous Sublime*, 1995, Cranbury, New Jersey, and London, pp. 27-28.
M. Butlin and R. Hamlyn, 'Tate Britain reveals New Blakes and Thirteen New Lines of Verse', *Blake, An Illustrated Quarterley*, XLII, no. 2, Fall 2008, p. 59.
Bindman 188



reverse



This work probably comes from the now disbound and dispersed second copy of *A Small Book of Designs*, dated 1796 on the illustration used as a title-page (see M. Butlin, *The Paintings and Drawings of William Blake*, New Haven and London, 1981, p. 137, no. 261). It corresponds to page 9 of the first copy, now in the British Museum (Butlin, 1981, p. 134, no. 260 *9*, pl. 314). A third version, from the collection of Sir Geoffrey Keynes and now in the Fitzwilliam Museum, Cambridge, was previously thought to be that from the second copy of *A Small Book of Designs* (Butlin, *op.cit.*, pp. 138-9, no. 261 *4*, pl. 333).

The design was originally used as an illustration at the top of page 3 of Blake's *Urizen*, 1794, where it seems to illustrate Los (poetic inspiration) rousing his fires (see, *inter alia*, D. Erdman, *The Illuminated Blake*, London, 1975, p. 185, the page belonging to Sir Geoffrey Keynes.). In 1796 the design was reissued together with a number of designs from Blake's other books. As Blake later wrote of the first copies of both *A Small Book of Designs* and the contemporary *Large Book of Designs*, 'those [works] I printed for Mr. Humphrey are a selection from the different Books of such as could be Printed without the writing...' (letter to Dawson Turner of 9 June 1818). The back of the version of the small print in the Fitzwilliam Museum is inscribed, not by Blake, 'Oh! Flames of Furious Desires' and probably derives from an inscription by Blake himself below the designs; in the present work the paper has been trimmed but in the majority of the designs from the second copy of the *Small Book of Designs* the designs are surrounded by three framing lines with a line or lines of verse below. (For further information on the physical makeup of the second copy of the *Small Book of Designs*, see Butlin and Hamlyn, *loc. cit.*, pp. 54-72.).

Blake's technique in his books, a personal development of his own, consisted of printing both text and the outlines of his designs in relief etching. In the books produced early and later in his career the pages were then colored by hand in watercolor, but *circa* 1794-96 this was replaced by a form of color-printing, probably done as a second operation after the initial monochromatic printing (for an opposing view, see J. Viscomi, *Blake and the Idea of the Book*, Princeton, 1993, pp. 119-20). In this case however there may well not be any monochromatic printing under the color printing, though the relief-etched plate was used. More than one copy of each design was produced from a single application of the thick colors to the plate, each pull being marked by a thinner application of the pigments. The outlines and details of the design would then be refined in watercolor and in ink, probably applied with the point of a fine brush. In the case of this composition, the version in the first copy of *A Small Book of Designs* in the British Museum was the first to be printed and this version the second, following the first in the placing of the colors and more or less following it in the application of watercolor and ink outlines. The Fitzwilliam Museum version is thinner in the color printing and the ink outlining is more extensive; the figure's hair is looser and fair in tone rather than tight and dark. The present version of the print is further distinguished in that the figure appears to be female, a feature suggested in some of the copies of the book *Urizen* but not to be found in either of the other separate prints.

The drawing on the reverse is difficult to make out but is typical of some of Blake's most undefined, rapid sketches. In style it is close to a drawing for the title-page of *The Song of Los*, 1795 (Butlin, 1981, p. 120, no. 232 verso, pl. 267). It could just possibly be related to the skeletal form on plate 8 of *Urizen*.

We are grateful to Martin Butlin for his help in preparing this catalogue entry.

25 LEARN MORE

WILLIAM BLAKE (1757-1827)

The Pastorals of Virgil: Four Plates

wood-engraving, on two joined sheets of wove paper, without watermark, *circa* 1821, a rare first-state proof of the woodblock before it was divided, a fine, richly inked impression, with margins, framed
Image overall: 6 x 3½ in. (152 x 89 mm.)
Sheet: 6⅜ x 3⅞ in. (162 x 98 mm.)

$60,000-80,000

LITERATURE:
The Engraved Designs of William Blake, Binyon, 138-41; *Blake Books,* Bentley, 504; *The Complete Graphic Works of William Blake,* Bindman, 603-606

In 1820 Blake was commissioned by Dr. Thornton, presumably through an introduction by John Linnell, to provide a number of illustrations engraved on both copper and on wood for the third edition (1821) of his educational work on *The Pastorals of Virgil*. Blake used a new method of wood engraving, cutting with the grain rather than against it, which allowed for more expressive lines, however, the blocks that Blake submitted were derided by the other illustrators participating in the project and it was only through the intervention of artists such as Linnell, Thomas Lawrence, James Ward and others that Thornton was persuaded to accept Blake's illustrations. However, without reference to Blake, the blocks were substantially if not brutally reduced to fit the book. The present example, one of an exceptionally small number of sheets printed from the block before it was divided into its four elements, was originally owned by his close friend Linell, and was presumably a gift from the older artist, perhaps in gratitude for Linnell's support.

The four plates are: *Thenot remonstrates with Colinet* (B. 603); *Thenot under fruit tree* (B. 604); *Thenot remonstrates with Colinet, Lightfoot in background* (B. 605); and *Colinet departs in sorrow: 'riven trunk' at right* (B. 606)



26 LEARN MORE

WILLIAM BLAKE (1757-1827)

The Pastorals of Virgil

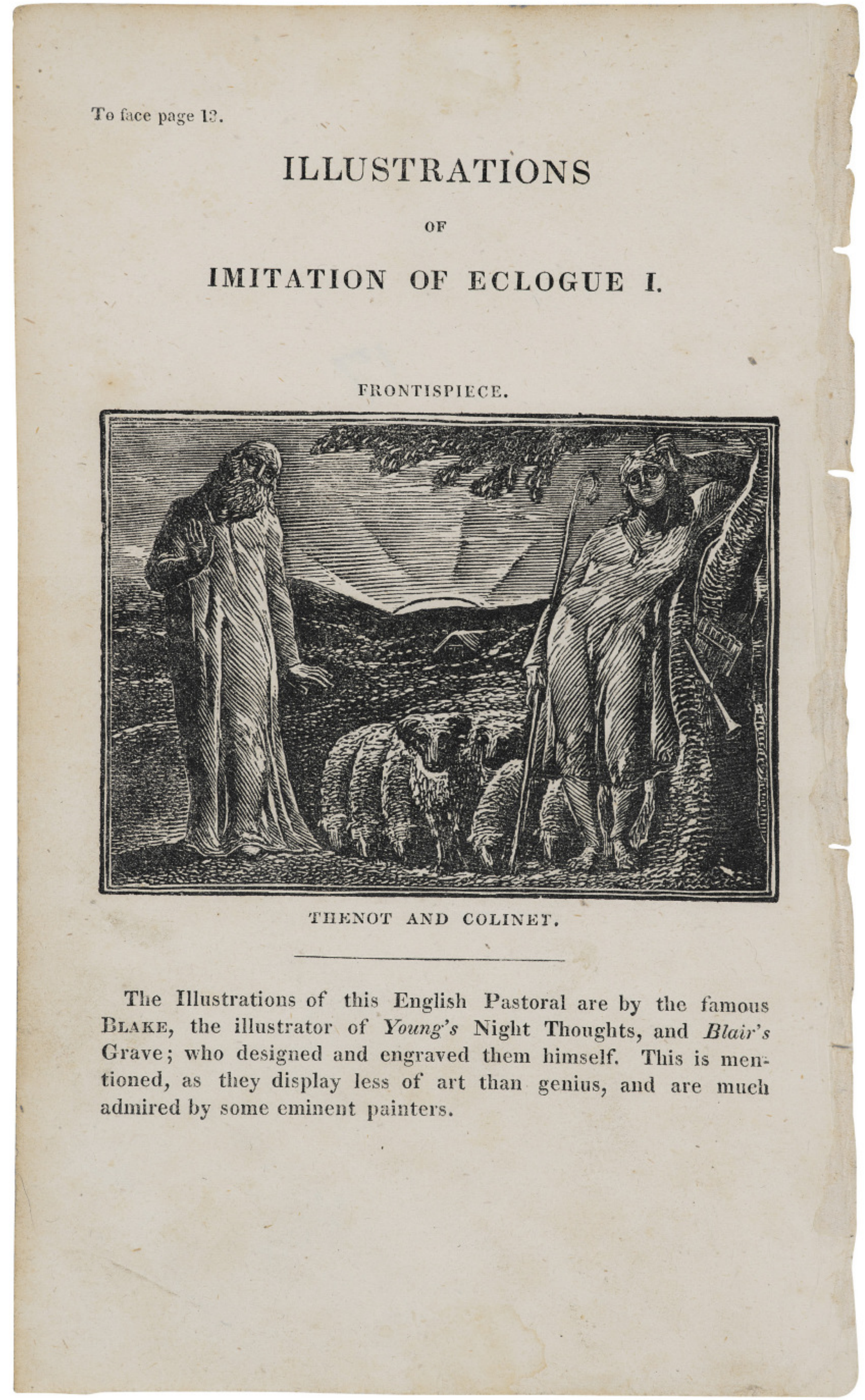
the complete set of seventeen wood-engravings (sixteen plates plus title page), on wove paper, without watermark, *circa* 1821, a uniform set, printing with clarity and detail even in the finest lines, each with margins, framed
Largest block: 2⅜ x 3⅜ in. (60 x 86 mm.)
Largest sheet: 6¾ x 4⅛ in. (171 x 105 mm.)

$5,000-7,000

LITERATURE:
The Complete Graphic Works of William Blake, Bindman, 602-618

These wood engravings were originally cut on four blocks, four to a block (the image for the title page was cut on a separate block), and subsequently divided before printing and publication in a school textbook. See the note to the previous lot.

Including: *Frontispiece: Thenot and Colinet* (B. 602); *Thenot remontrates with Colinet* (B. 603); *Thenot under fruit tree* (B. 604); *Thenot remonstrates with Colinet, Lightfoot in background* (B. 605); *Colinet departs in sorrow: 'riven trunk' at right* (B. 606); *Blasted tree and flattened crops* (B. 607); *Shepard chases away wolf* (B. 608); *'Sabrina's silvery flood'* (B. 609); *Colinet's journey: milestone marked 'LXII miles to London'* (B. 610); *'A rolling stone is ever bare of moss'* (B. 611); *Colinet resting by night* (B. 612); *Colinet mocked by two boys* (B. 613); *Menalcas watching women dance* (B. 614); *Thenot and Colinet lead their flocks together* (B. 615); *Thenot and Colinet eat their evening meal* (B. 616); *Boy returning joyfully with plough and oxen* (B. 617); and *Return of the Shepard* (B. 618)



To face page 13.

ILLUSTRATIONS

OF

IMITATION OF ECLOGUE I.

FRONTISPIECE.

THENOT AND COLINET.

The Illustrations of this English Pastoral are by the famous Blake, the illustrator of *Young's* Night Thoughts, and *Blair's* Grave; who designed and engraved them himself. This is mentioned, as they display less of art than genius, and are much admired by some eminent painters.



27 LEARN MORE

WILLIAM BLAKE (1757-1827)

The Man Sweeping the Interpreter's Parlor

relief-etching and white-line engraving, on wove paper, without watermark, *circa* 1822, Bindman's second, final, state, (the impression in the first state, sold in the Rinder sale at Christie's in 1995, is thought to be unique), with the hatching in the lower left corner and right edge now complete, a fine, richly inked impression, with very good contrasts and clarity, even in the finest lines, with margins, in very good condition, framed
Plate: 3¼ x 6⅜ in. (83 x 162 mm.)
Sheet: 4⅜ x 7⅝ in. (111 x 194 mm.)

$50,000-70,000

LITERATURE:
The Separate Plates of William Blake, Essick, XX, Impression 2G; *The Complete Graphic Works of William Blake,* Bindman, 619b

The subject comes from a passage in John Bunyan's *The Pilgrim's Progress*, which describes the Interpreter and Christian entering a Parlor full of Dust. At the Interpreter's command a Man sweeps the Parlor sending up clouds of choking Dust whereupon a Damsel is summoned to sprinkle the Parlor with water after which the cleansing is completed with ease. The Interpreter explains that the Parlor represents the heart of Man unsanctified by the Grace of the Gospel, Dust is the Original Sin, with the Man sweeping and the Damsel being respectively personifications of the Law and the Gospel. Blake's illustration captures the essence of Bunyan's parable in portraying the very moment that the Damsel at the left initiates her sprinkling of water over the eddying clouds of dust that billow round the bearded and curiously winged personification of Law to the right. The small menacing figures of Sin chat can be discerned at the periphery of the clouds of Dust are as yet undampened and uncontrolled.

The precise technique for this striking image is uncertain and has been variously described as 'woodcut on copper', 'woodcut on pewter' and 'relief etching and white-line engraving'. Robert N Essick (op. cit., pp. 102, 110) describes the medium as 'white-line metal cut' and leaves open the question as to whether this plate 'is copper or pewter, and whether it was incised with acid, graver, drypoint needle, or all three'. It is undoubtedly a relief work of sorts and the printed result with its dramatic interplay of light and dark is ideally suited to the spiritual subject portrayed. In many ways the effect, especially in this richly inked and atmospheric impression of the first state, is reminiscent of the 'dark-field' monotypes of G. B. Castiglione (1616-1670) although it is unlikely that Blake had any knowledge of the Italian master's few impressions in this medium.

28 LEARN MORE

WILLIAM BLAKE (1757-1827)

Oberon and Titania on a Lily

signed with initials 'W [? trimmed]' (lower right)
pencil, pen and black ink and watercolor with scratching out on paper
8⅛ x 6⅛ in. (20.8 x 15.5 cm.)

$400,000-600,000

PROVENANCE:

William Russell, by 1857; Christie's, London, 10 December 1884, lot 111 (1¾ gns to Benson).
Anonymous sale; Sotheby's, London 27 April 1927, lot 174 (£155 to Bennett).
with Colnaghi's, London, from whom purchased in 1929 by
Philip Hofer (1898-1984), Cambridge, Massachusetts, and by descent until
Anonymous sale; Sotheby's, New York, 25 January 2006, lot 130.
with John Windle, San Francisco, from whom purchased for the present collection.

EXHIBITED:

Manchester, *Art Treasures*, 1857, no. 130, lent by William Russell.
Cambridge, Mass., Fogg Art Museum, Harvard University, *Works of William Blake*, 1930, number untraced.
Philadelphia, Philadelphia Museum of Art, William Blake, 1757-1827, *A Descriptive Catalogue of the Works of William Blake Selected from Collections in the United States*, 1939, no. 183.
Boston, Museum of Fine Arts, *William Blake: Painter and Poet*, 1957, catalogue number untraced.
London, Arts Council, *Shakespeare in Art*, 1964, no. 34.
Hartford, Wadsworth Athenaeum; Hanover, N.H., Hopkins Center Art Galleries, Dartmouth College; and Boston, Museum of Fine Arts, *One Hundred Master Drawings from New England Private Collections*, 1973-74, no. 45, illustrated.

LITERATURE:

W. M. Rossetti, 'Annotated Catalogue of Blake's Pictures and Drawings,' in A. Gilchrist, *Life of William Blake*, London 1863, II, p. 237, no. 213; also enlarged edition, London, 1880, vol. II, p. 251, no. 241 [reproduced as front cover of the 1880 edition].
E. Mills, *The Life and Letters of Frederic Shields*, 1912, p. 255.
W. Moelwyn Merchant, 'Blake's Shakespeare', *Apollo*, vol. LXXIX, 1964, p. 320, pl. 7 (reprinted in R. N. Essick, (ed.) *The Visionary Hand, Essays for the Study of William Blake's Art and Aesthetics*, Los Angeles, 1973, pp. 241-42, pl. 67).
J. E. Grant, 'Two Flowers in the Garden of Experience', in A. H. Rosenfeld, ed. *William Blake: Essays for S. Foster Damon*, 1969, pp. 358, 487-88, no. 33.
S. R. Hoover, 'Pictures at the Exhibitions', *Blake Newsletter*, vol. VI, 1972-73, pp. 6-8, pl. 1.
D. Bindman, *Blake as an Artist*, London, 1977, pp. 39-40, 84.
M. D. Paley, *William Blake*, Oxford, 1978, p. 34, pl. 21.
M. Butlin, *The Paintings and Drawings of William Blake*, New Haven and London, 1981, pp. 125-6, no. 245, pl. 294.
E.W. Dörrbecker, (ed.) 'The Continental Prophecies: William Blake', in D. Bindman (ed.), *The Illuminated Books of William Blake*, IV, London, 1995, pp. 311-14.
R. Hamlyn and M. Phillips, *William Blake*, exhib. cat., London, Tate Gallery, and New York, Metropolitan Museum, 2000-1, pp. 278, 311-12.
R.N. Essick, 'Blake in the Marketplace, 2006', in *Blake, an Illustrated Quarterly*, XL, no. 4, Spring 2007, pp. 127-9, fig. 9.



Blake has taken his inspiration from Shakespeare's *A Midsummer Night's Dream*, Act II, Scene 2 and shows Oberon, the fairy king seated on a lily blossom, whilst Titania, his wife, is stretched out asleep on an adjacent flower. Oberon, following an argument with Titania over her refusal to relinquish her page, has just sprinkled her with a potion that will make;

'What thou seest when thou dost wake, Do it for thy true-love take … Be it ounce, or cat or bear, Pard or boar with bristled hair.' (2, 2, 679 – 80 and 2,2 682-3).

A highly finished and richly colored watercolor, this work, dated by Martin Butlin to 1790-93, also served as the basis for a later illustration in *The Song of Los*, published 1795.

Although Blake did not execute many illustrations to Shakespeare's work, *A Midsummer Night's Dream* must have had particular resonance with the artist, as he made two other watercolors based on the play, both portraying the fairy king and queen: *Oberon, Titania and Puck with Fairies Dancing*, in the Tate, London and *Oberon and Titania, Preceded by Puck* in the Folger Shakespeare Library, Washington D.C. All are highly finished, richly coloured watercolors and have been dated by Martin Butlin to *c.* 1785 and *c.* 1790-3 respectively.

Blake was directly inspired to create this watercolour by a drawing that his younger brother Robert had produced, sometime before his untimely death in 1787. Between 1785 and 1809, William Blake kept a notebook (now known as the 'Rossetti Manuscript' and in the British Library) in which he recorded his various ideas, sketches and notes for compositions and even poetry. The notebook was begun by Robert and contains six drawings by him including *Titania and Oberon Reclining on a Poppy* (see Butlin *op.cit*, p.86 no. 201 (5)). The pen and ink drawing was less highly finished than William Blake's composition and shows the fairies from above, both awake, resting on a poppy and with two lily blossoms dangling over their heads. William Blake has transformed the idea, rendering it more sophisticated, filling out the composition and depicting the figures more accurately in relation to Shakespeare's text.

When Blake worked on the idea for *Oberon and Titania* for the illustration to *The Song of Los*, a further transformation of the subject occurred. The forms became larger, the figures more substantial and the overall sentiment more emotional than in the present watercolor. This was conveyed partly through the expression of the figures and partly through the coloring which became hotter and more violent. *The Song of Los* is the last of a group of three books, known as the *Continental Prophecies*, published between 1793 and 1795 and is known in only six copies. These books grew out of the intellectual, radical movement in England, influenced by the French and American Revolutions and represent Blake's own response to these turbulent events. The first two volumes, *America* and *Europe* represent what is past, whilst *The Song of Los* seeks to site the events in the previous volumes in an historical framework. The book is divided into two sections, *Africa* and *Asia,* and separating these is *Oberon and Titania*. Whilst the rest of imagery is full of anxiety and violence, *Oberon and Titania* is calmer and more pensive. Although various explanations have been offered for the inclusion of this seemingly incongruous subject, its inclusion may perhaps have been simply because, for Blake, the image was associated with goodness and therefore was intended to represent a moment of hope or a harkening back to a better world.



Robert Blake, *Titania and Oberon Reclining on a Poppy*, Courtesy British Library 072397



'From the first, my great and abiding love was William Blake, my teacher in all things.'
Maurice Sendak

29 LEARN MORE

WILLIAM BLAKE (1757-1827)

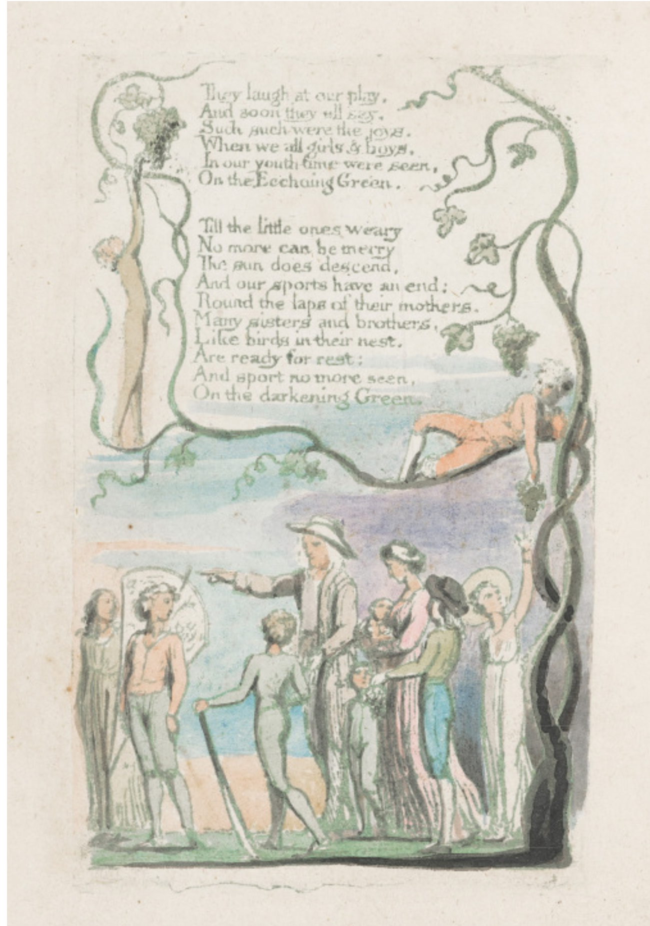
Songs of Innocence

Printed by the author, 1789.

$1,000,000-1,500,000

- **One of the first five copies printed of William Blake's first book of illuminated poems**
- **Blake's first major work of illuminated printing: the extraordinary, innovative synthesis of word and image**
- **21 plates printed in green ink and hand-colored by William Blake and his wife Catherine in distinctive, delicate pastels; the only green ink copy in private hands**
- **With distinguished provenance; not only Maurice Sendak's personal copy but also from the collections of Edwin Grabhorn and of Abel Berland**





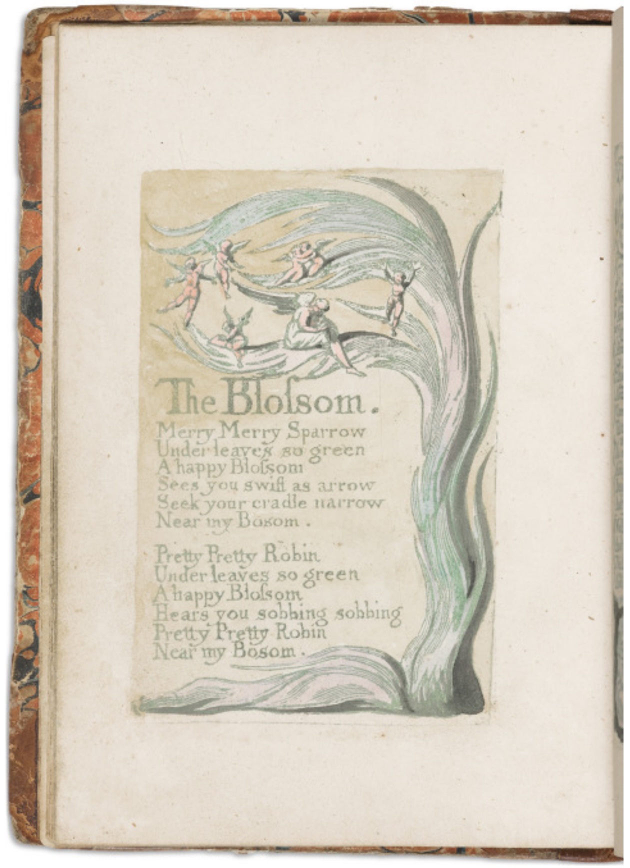
'In the visionary imagination of William Blake there is no birth and no death, no beginning and no end, only the perpetual pilgrimage within time towards eternity.' — Peter Ackroyd

As an artist and a visionary, William Blake stands alone amid his contemporaries. His upbringing was both blue-collar and pious; he was the son of a hosier and spent his whole life in London save for three years in the south. Raised in a household of dissenters from the Church of England, he learned criticism of organized religion at a young age. Biographer Peter Ackroyd notes that the Bible defined his childhood, calling it his 'closest and most significant attachment' (*Blake: A Biography*, p. 25). Deeply spiritual, he was prone to visions of angels throughout his life; it would all profoundly influence his work. Blake was without formal academic schooling; at age ten he attended drawing school before beginning a seven-year apprenticeship with a commercial engraver at 14. He started writing poetry in earnest around the same time.

Blake has been variously described as wild and contrary, eccentric if not mad, obstinate and pugnacious, full of extravagant self-confidence—and the more obscure he became the grander his vision of himself grew. Ackroyd writes that he was unreliable and tardy with engraving work, 'day-dreaming to the point of genius,' and known as the man who sees spirits and talks to angels ('William Blake: the Man,' p.12, in Hamlyn & Phillips). His marriage was a loving one, however, and his wife Catherine was immensely supportive, believing the visions he was always surrounded by. Though he died in obscurity (an early biography would be sub-titled *Pictor Ignotus*), among his best-known works today are his illuminated books—his term for the works he engraved, printed, and colored, together with Catherine's crucial assistance, of which *Songs of Innocence* was the first major example. These books beautifully intertwine words and pictures.

The songs comprising *Innocence* are largely a celebration of childhood—in 'The Ecchoing Green,' 'Spring,' 'Cradle Song,' and 'Nurse's Song,' Blake evokes merriment and joy with idyllic 'happy skies' and outdoor play, tired little children gathering at the laps of their mothers, sleeping babies and sweet dreams. In the introduction, which is illustrated with the frontispiece, the speaker is asked to 'pipe a song about a Lamb,' to which he answers 'with merry chear,' and closes, 'I wrote my happy songs, / Every child may joy to hear.' Though it was written in the tradition of then-ubiquitous *Divine Songs for Children* (1715), a compilation of didactic, moral poetry by Isaac Watts, Blake's work is more secular, and the purity and simplicity of the small, colorful volume seemingly aimed at children is perhaps misleading. There is a deeper meaning to be found, particularly in a poem such as 'The Chimney Sweeper,' and when read alongside *Songs of Experience*. 'The Chimney Sweeper' comments on a society that has overlooked the welfare of some of its children, though this commentary is more direct in *Experience*. Marilyn Butler notes that '*Songs of Innocence* is a children's book of a most subtle kind: a nostalgic recollection of an urban childhood, of walking out to fields at the edges of London, of remembering the child-centred world of play and the images and metre of Isaac Watts's hymns. *Songs of Experience* (1794), a fully adult politicised sequel reflects the intense intellectual activity of the contentious revolution years. Together the two books read best as











opposites, neither a pair nor a simple succession, with the world of the child celebrated and preferred' ('Blake in his Time,' p.16, in Hamlyn & Phillips). *Innocence* can be read as symbolizing before the Fall, and *Experience* after. It is worth noting that *Songs of Innocence*, along with *Songs of Experience*, were initially conceived and printed as two separate works, as they are in Sendak's collection, rather than the later combined work—*Songs of Innocence and of Experience*—more commonly seen. They were listed individually in Blake's prospectus of 1793, for five shillings each.

In 1788, Blake had invented a method of reproducing poetry and design: he called it illuminated printing and it would define the rest of his career. A contemporary of the artist recounts that Blake, 'after deeply perplexing himself as to the mode of accomplishing the publication of his illustrated songs, without their being subject to the expense of letter-press, his brother Robert stood before him in one of his visionary imaginations, and so decidedly directed him in the way in which he ought to proceed, that he immediately followed his advice...' (John Thomas Smith, *Nollekens and his Times*, 1828, p. 461). Essentially an inversion of the traditional intaglio printing process that involved etching a picture *into* a copper plate, Blake's process used an acid-resistant varnish to write his poetry and designs directly onto a copper plate, using it like a notebook, after which an acid bath would leave the text and designs standing in relief. As the printing process would reverse his text, everything had to be written backwards. His first experiment with illuminated printing was in 1788's prose works *All Religions are One* and *There is No Natural Religion*, and by 1789's *Songs of Innocence* he had mastered the technique. Another contemporary of Blake's, his good friend and patron John Linnell, remarked that the 'most extraordinary facility seems to have been attained by Blake in writing backwards & that with a brush dipped in a glutinous liquid for the writing is in many instances highly ornamental & varied in character as may be seen in his *Songs of Innocence*' (qtd. in *Blake Records*, p. 460). After etching, Blake would then begin the painstaking process of inking the relief surfaces, using a palette he mixed himself, which he then carefully applied with a dauber, wiping the plate borders and any ink in the etched shallows. After printing on his rolling press, he or Catherine would lastly apply a thin of wash of watercolor.

No two copies of *Songs of Innocence* are exactly alike: they exhibit wide variation in coloring and sequence. Blake's very first copy of *Songs of Innocence* (Copy U) was considered a trial, printed in charcoal black, uncolored, and on only one side of the leaf. It is now in the Houghton Library at Harvard. After the trial, the next four copies—of which this is one—were printed in green ink that Blake mixed from Prussian blue and gamboge and printed on both recto and verso. These are:

- Copy F, at the Yale Center for British Art, originally owned by George Cumberland, a lifelong friend and patron of Blake (complete, with 31 plates);
- Copy I, at the Huntington Library, originally owned by John Linnell, a lifelong friend and patron of Blake (31 plates);
- Copy J, the present Grabhorn-Berland-Sendak copy (21 plates); and
- Copy X, at the National Gallery of Victoria in Melbourne (14 plates).

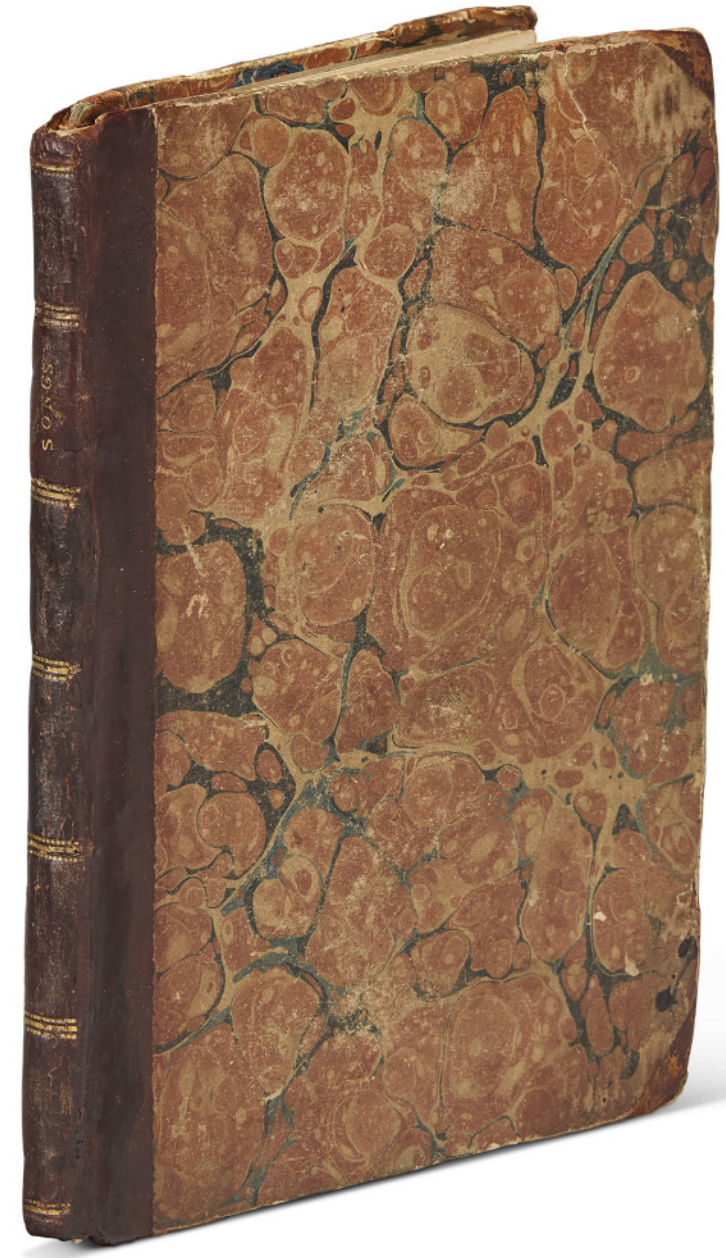
Green plates probably originating from the above printings are additionally found in Copy E, at the Huntington Library (8 green plates); and Copy S, at Cincinnati Art Museum (1 plate). None of the prints survive in more than four known copies printed in green ink.

Michael Phillips notes that each of the green copies vary also in their impositions, with different combinations of plates printed on rectos and versos. This 'suggests that the copies printed in green were either printed on separate occasions or, what is more likely, they were printed together in a not very orderly manner ... Blake was feeling his way in this first printing session of *Songs of Innocence*. All of these combinations are also noticeably different from the next set of copies Blake printed' (*William Blake: The Creation of the Songs*, p.24).

Subsequent to the green-ink copies there were 16 more printed in 1789 in varying shades of ochre and brown. The coloring palette used in the green-ink copies favors green watercolor in the backgrounds and similarly in other copies the dominant watercolor wash matches the ink. The green copies favor what can be thought of as a Georgian or pastel palette, with sage and pea greens, sky and Wedgwood blues, dusky pinks, and soft yellows and greys. Phillips notes that 'For the first copies printed in green, Blake characteristically applied a thin wash across the impression in order to create tints of colour behind text and design as well as highlighting particular elements and letter formations. For the copies he printed in yellow ochre and raw sienna, Blake was characteristically more sparing in his use of water colour, just highlighting elements of the design and colouring larger images including the Frontispiece and title-page ... What is clear and distinctive about Blake's colouring of these early copies is that he consistently used thin transparent wash, sparingly and unobtrusively, and carefully maintained the balance between text and design, making clear that they were complementary' (pp. 26-27).



The first copies of *Songs of Innocence* were sold to Blake's friends and acquaintances, among them art collector and writer George Cumberland, poet Samuel Rogers, and sculptor John Flaxman. The delicate pastels employed in Sendak Copy J are most similar to that of Copy I at the Huntington whose first known owner was John Linnell, one of Blake's closest friends and most active patrons. Approximately 30 lifetime printings of *Songs of Innocence* are known to be extant, with some of them now bound with *Experience*. Of these, only eight (including this one) are in private hands and one is untraced. **This is the only copy of the original 1789 printing *Songs of Innocence* to come to auction since 1990.**



The present copy contains 21 plates of a possible suite of 31. As noted above, copy E at the Huntington contains 8 plates printed in green ink. These comprise 8 of the 10 plates lacking in Copy J, strongly suggesting that copies E and J derive from the same set. Copy E is probably the one assembled for William Blake's friend and patron Thomas Butts in 1806. The plates in Copy J are as follows, with numbers in brackets corresponding to Keynes and Wolf's census: [1] Frontispiece [Piper] (recto blank); [2] Songs of Innocence title (verso blank); [3] Introduction (verso blank); [15] The Shepherd; [29-30] The Little Black Boy (2 pp.); [31] The Voice of the Ancient Bard; [12] The Divine Image; [4] A Dream; [10-11] The Ecchoing Green (2 pp.); [24] On Another's Sorrow; [14] Infant Joy; [8] The Lamb; [25-26] Spring (2 pp.); [9] The Blossom; [22] Nurses Song; [13] The Chimney Sweeper; [18-19] A Cradle Song (2 pp.).

Small octavo (162 x 110mm). E&P watermark. Comprising 21 (of 31) relief etchings on 12 leaves, printed in green and finished with watercolor, two plates with text strengthened in blue ink presumably by Blake. Near contemporary half sheep over marbled boards. Embroidered Arts & Crafts chemise by Lola F. Frampton (according to the 1925 sale catalogue), the wife of painter Edward Reginald Frampton (c. 1870-1923), a trained book designer and embroiderer whose work was exhibited at the 1914 Leipziger Buchgewerbe-Austellung; modern custom box.

PROVENANCE:

Sotheby, Wilkinson & Hodge, 20 November 1899, lot 116 (sold to:)
Bernard Quaritch (*Catalogue of the Literature and History of the British Islands Part V*, no. 3651, 1900)
Edward J. Shaw, Esq., of Walsall (Sotheby's, 29 July 1925, lot 159; sold to:)
Walter T. Spencer
American Art Association, 14 April 1926, lot 75 (sold to:)
W. Clarkson
Dr. John Wooster Robertson (1856-1941), Livermore, California, a physician, book collector, and early bibliographer of Edgar Allan Poe
Edwin E. Grabhorn (1889-1968), San Francisco, the son-in-law of the above, co-founder of the Grabhorn Press and a noted collector of Japanese prints (according to Warren Howell's information, as provided to Blake bibliographer G.E. Bentley)
John Howell Books, *Catalogue 34 English Literature*, no. 98, 1963 (sold to:)
John E. du Pont (1938-2010), Newtown Square, Pennsylvania (see *Blake in the Marketplace, 1978-1979*)
John Howell Books, sold privately in 1978 to:
Abel Berland (1915-2010), Glencoe, Illinois (his sale, Christie's New York, 9 October 2001; sold to Justin Schiller as agent for:)
Maurice Sendak



'William Blake is unquestionably important, my cornerstone. Nobody ever told me before he did that childhood was such a damned serious business.'

Maurice Sendak

30 LEARN MORE

WILLIAM BLAKE (1757-1827)

Songs of Experience

Printed by the author, 1794 [but 1793].

$1,000,000-1,500,000

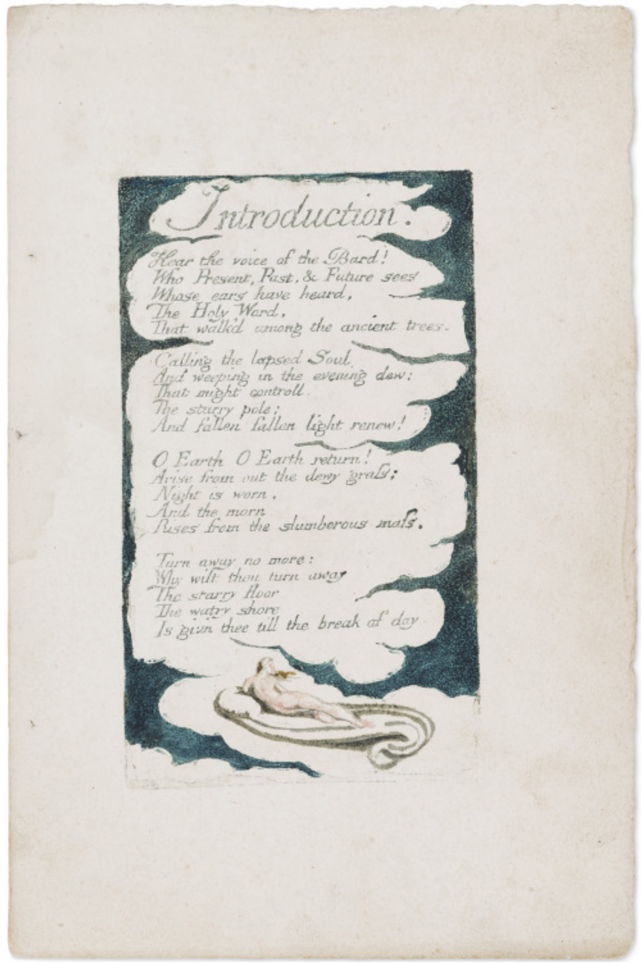
- **One of only four copies printed of the exceptionally rare first issue of *Songs of Experience*, one of only two copies still complete, and the only one in private hands**

- **The first of Blake's works created using his newly developed method of color printing**

- **With provenance dating back to the painter and important Blake patron, Ozias Humphry**

- **With uncut sheets and its original buff paper wrappers, as it would have left Blake's hands**









Songs of Experience, in which the much-anthologized poem 'The Tyger' first appeared, was first advertised in Blake's prospectus of 1793, when the artist was 35. It was listed with several other works, including the separate *Songs of Innocence*, for five shillings each. While no extant copy of that engraved prospectus survives today, in the 1860s it was obtained and transcribed by Alexander Gilchrist in *Life of William Blake, 'Pictor Ignotus'* (Macmillan, 1863). Its grandeur—characteristic of Blake—is worth quoting in part:

'The Labours of the Artist, the Poet, the Musician, have been proverbially attended by poverty and obscurity; this was never the fault of the Public, but was owing to a neglect of means to propagate such works as have wholly absorbed the Man of Genius. Even Milton and Shakespeare could not publish their own works.

This difficulty has been obviated by the Author of the following productions now presented to the Public; who has invented a method of printing both Letter-press and Engraving in a style more ornamental, uniform, and grand, than any before discovered, while it produces works at less than one fourth of the expense.

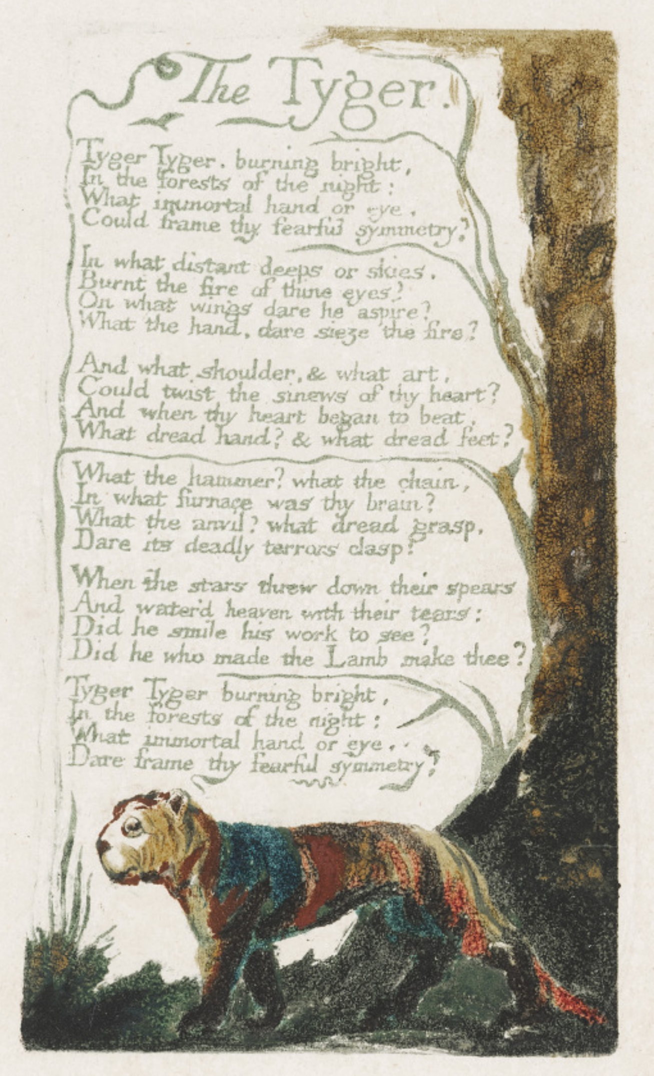
If a method of Printing which combines the Painter and the Poet is a phenomenon worthy of public attention, provided that it exceeds in elegance all former methods, the Author is sure of his reward…'

He closes by stating that these works are 'on Sale at Mr. Blake's, No. 13, Hercules Buildings, Lambeth.' *Songs of Experience* was first produced late summer and early autumn 1793 as a standalone work with 17 plates, while it was still in progress. There would be only four copies of this first printing, however, before he decided to combine *Experience* with *Innocence* under a single title page, *Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul.*

Blake originally conceived *Experience* as a direct response to *Innocence*, poem for poem. Though there are instances of this—both include poems such as 'The Chimney-Sweeper' and 'Nurse's Song,' for example—it evolved into a more general representation of opposition and contraries. Poems such as 'London,' 'A Poison Tree,' and 'The Human Abstract' are bleak and austere, conveying hardship and woe. Whereas in *Innocence* we have the Piper and his lambs, in *Experience* we have the voice of the Bard with words that call to mind John Milton's *Paradise Lost*: 'Calling the lapsed Soul / And weeping in the evening dew: / That might control / The starry pole: / And fallen fallen light renew!' In *Innocence*'s 'The Chimney Sweeper,' Blake's bleak commentary on child labor practices, an Angel visits the boy at night and gives him a pastoral glimpse of what childhood should be like—'Then down a green plain, leaping, laughing they run, / And wash in a river and shine in the Sun. / Then naked & white, all their bags left behind, / They rise upon clouds, and sport in the wind'—before imparting the hope of obedience earning him a better life in heaven. In *Experience*'s version of the poem, even this small glimmer of hope is gone and organized religion is directly called out, as are parents and society writ large: 'Where are thy father & mother? Say? / They are both gone up to the church to pray.' They have clothed him in 'clothes of death' and 'think they have done [him] no injury, / And are gone to praise God and his Priest and King, / Who make up a heaven of our misery.' *Innocence*'s 'The Lamb' and *Experience*'s 'The Tyger' also pair together: where 'The Lamb' is almost a hymn, celebrating creation, 'The Tyger' instead questions it, and asks why God allows evil to exist. In 'Nurse's Song,' the version in *Innocence* cherishes the voices of children wafting in from the green, whereas in *Experience*, the Nurse sees no innocence in childhood: her 'face turns green and pale' when her own youth comes to mind and she tells her charges, 'Your spring & your day, are wasted in play / And your winter and night in disguise.'

Blake completed his drafts of *Songs of Experience* in the summer of 1793 and selected 14 poems together with a frontispiece, title-page, and introduction—for a total of 17 plates—to be relief etched and printed on rectos only. As here in Copy H, the poems comprised Earth's Answer, The Clod & the Pebble, A Poison Tree, The Fly, Holy Thursday, The Chimney Sweeper, London, The Tyger, A Little Boy Lost, The Human Abstract, The Angel, My Pretty Rose Tree, Nurses Song, and A Little Girl Lost. As Phillips writes, 'This was the order of the plates in *Songs of Experience* Copy H, described in 1828 by J.T. Smith, that has been preserved stitched in buff paper wrappers as it left Blake's hands' (*William Blake: The Creation of the Songs from Manuscript to Illuminated Printing*, p.97). Though this copy is no longer sewn and the plates are loose, its original wrappers remain.

This first printing of *Experience* was color-printed by Blake and finished in watercolor (though *Innocence* was printed in color, it is considered 'monochrome' and not 'color-printed' as it used only one color). Michael Phillips notes that 'Blake's colour-printed works represent his supreme achievement as a graphic artist, set in train by his experiments and extraordinary innovations employed in the production of the first copies of *Songs of Experience*.' As with *Innocence*, Blake prepared *Experience* using relief etching. And as





he boasts in his prospectus, his innovative method allowed him to control all aspects of the book's production: he could write the poetry and compose the designs, and transfer them to the copper plate for printing. Notably, by 1793, Blake had further developed his process to include a means for color printing that Phillips refers to, though the exact method by which he did so has been disputed by scholars. Regardless of how it was achieved, it relied on Blake tempering his watercolors, turning them into a sticky ink-like substance that he could use for printing. Each sheet was then finished with watercolor by hand by Blake or his wife, Catherine, before stitching the book together in paper wrappers—the only surviving example of which are found here, in Copy H.
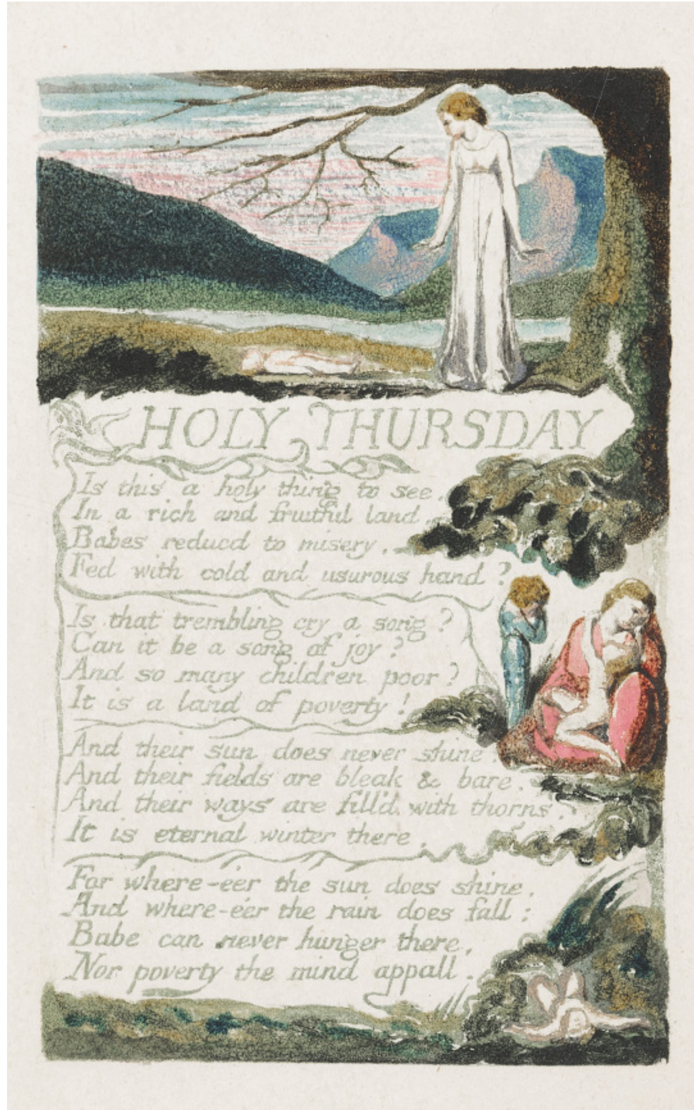
Phillips notes that there are variations in the printing of the text and designs between each of the four copies, making each each one unique. The four copies of the first printing are:

· Copy F, complete, originally owned by Blake patron and friend George Cumberland and now in the Yale Center for British Art;
· Copy G, dispersed in the 19th century. 12 plates collected by Sir Geoffrey Keynes are now at the Fitzwilliam Museum in Cambridge, and at least 2 plates are in private collections;
· Copy H, complete, the present Sendak copy, originally owned by the miniature painter and Blake patron Ozias Humphry; and
· Copy T1, lacking one plate, now in the National Gallery of Canada in Ottawa as part of a composite set of the combined *Songs*.

After these four copies, Blake color-printed only a handful of other plates for *Experience* before reverting to monochrome text and designs: these plates are present with varying degrees of the technique in copies B, C, and D, which were printed next and were the first copies of the combined *Songs* to be produced, as well as E, which was compiled for Blake's patron Thomas Butts. These copies were printed recto/verso (unlike the first four that were rectos only) and due to the logistics of the facing plates when bound, Phillips notes that the 'colour-printed plates that are present in these copies have been colour-printed using very little pigment, sometimes making it difficult to be sure if they have been colour-printed' at all (p.103). After 1794, Blake no longer color-printed *Songs of Experience*.









This is the only copy of the first printing of *Songs of Experience* to ever appear at auction, where it was last recorded in 1948. It is one of only four copies produced, and of these, one of only two complete copies. It is the only one in private hands. The printing history of the *Songs* is complicated due to their printing and compilation over the course of decades, but after 1794, although copies of *Songs of Innocence* continued to be issued separately, no copy of *Songs of Experience* was issued apart or separate from *Songs of Innocence*. Approximately 30 copies of the combined *Songs of Innocence and of Experience* are extant; of these, only five are in private hands and one is untraced. 'This volume is the only copy of *Songs of Experience* to survive as it was obtained from Blake,' untrimmed with its buff paper wrappers (Phillips, p. 104).

Small octavo (193 x 128mm). J. Whatman watermark. Comprising 17 relief etchings on 17 leaves, color printed and finished in watercolor, disbound. Original buff wrappers. Custom red morocco clamshell box.

PROVENANCE:

Ozias Humphry (1742-1810), English miniature painter and patron of William Blake (bequeathed to:)

William Upcott (1779-1845), English librarian and antiquary (his sale, Messrs. Evans, 15 June 1846, lot 65, to: Evans)

R. Sykes (inscription to upper cover)

Robert Arthington (1823-1900), English investor and philanthropist (his sale, Sotheby's, 17 May 1866, lot 18, to: Pickering)

C.H. Jephcott, Cottingham, Yorkshire (Sotheby's, 28 December 1948, lot 98; acquired by:)

Earl of Crawford and Balcarres (sold by Quaritch in 1984 to:)

Justin Schiller (bookplate; sold in 1994 to Maurice Sendak).

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31 LEARN MORE

PHILIPP OTTO RUNGE (WOLGAST 1777-1810 HAMBURG)

Oak leaves silhouette

white silhouette paper cut, on blue paper
15⅛ x 12⅛ in. (38.5 x 31 cm.)

$15,000-25,000

PROVENANCE:
with Felix Jud & Co., Hamburg, 1984, where purchased for the present collection.

Born into a family of shipbuilders, Philipp Otto Runge learnt the art of scissor-cut silhouettes as a boy from his mother and sister, even before learning to draw and paint, and continued to practice the medium throughout his life. Based on precise observations of plants he encountered on walks in the countryside, Runge's silhouettes depict immediately recognizable species, such as the oak leaves in this representation.

The cut-paper medium forced the artist to render his representations in a schematic, idealized way. The blue background enhances the meaning of these papercuts as blue, in the scheme of Runge's color symbolism, represented God. The technique used was a traditional folk practice and Runge produced over one hundred such works, which he occasionally gave as gifts.

32 LEARN MORE

PHILIPP OTTO RUNGE (WOLGAST 1777-1810 HAMBURG)

Apple blossom with two leafs

with inscription 'Ph.O. Runge.' (lower right)
graphite on paper
9¼ x 9¼ in. (23.5 x 23.5 cm.)

$20,000-30,000

PROVENANCE:
The artist's heirs; then by descent to
private collection, Bensberg-Franknhorst.
Anonymous sale; Karl and Faber, Munich, 27 November 1980, lot 856.
Anonymous sale; Kunsthaus Lempertz, Cologne, 19-21 November 1981, lot 636.
Anonymous sale; Sotheby's, London, 21 June 1984, lot 597.
with Felix Jud & Co., Hamburg, 1988, where purchased for the present collection.

LITERATURE:
J. Traeger, *Philipp Otto Runge und sein Werk*, Munich, 1975, no. 31, ill.

Runge ranks alongside Caspar David Friedrich as one of the most influential German Romantic artists. Like Friedrich, Runge found in nature religious revelation and in individual plants and trees the living spirit of the Divine.

This delicate study of an apple blossom is close to a group of small compositions depicting flowers in blossom that the artist made early on in his career (Traeger, *op. cit.*, nos. 4-9 ill.). Stylistically the drawing appears to be more mature than those early works, yet it is difficult to date it precisely.

33 LEARN MORE

PHILIPP OTTO RUNGE (WOLGAST 1777-1810 HAMBURG)

Study of heads and hands

inscribed by the artist's brother 'PO Runge' (lower left)
black chalk, heightened with white, on light brown paper
10 x 15 in. (25 x 38 cm.)

$15,000-20,000

PROVENANCE:

Carl Heumann (1886-1945), Chemnitz (L. 2841a).
Gustav Stein (1903-1979), Cologne.
Anonymous sale; Karl and Faber, Munich, 6-7 June 1968, lot 355.
Anonymous sale; Hauswedell & Nolte, Hamburg, 13 June 1992, lot 233.

LITERATURE:

J. Traeger, *Philipp Otto Runge und sein Werk*, Munich, 1975, no. 144, ill.

In 1800 Otto Runge recounted to his brother Karl about a hiking trip through Zealand (Denmark), which he undertook with his fellow student at the Copenhagen Academy, August Bohndel, and with a merchant who showed the friends the route. During the trip Runge wrote a detailed travelogue and made accompanying drawings. The present drawing with studies of heads and hands was made during the trip. Other sheets with similar figures also survive (Traeger, *op. cit.,* nos. 134-144, ill.).



34 LEARN MORE

PHILIPP OTTO RUNGE (1777-1810)

Die Vier Tageszeiten (The Four Times of Day)

the complete set of four engravings, on wove paper, without watermark, 1803-1805, from the second edition published in 1807, after the addition of the titles and artist's name, fine, richly inked impressions, with very good clarity, even in the finest lines, a rare complete series in a remarkable state of preservation (only five other complete sets have been up for sale in the last two decades), each with margins, in generally good condition, framed
Largest Plate: 27⅞ x 18⅝ in (708 x 473 mm.)
Largest Sheet: 31½ x 22 in. (800 x 559 mm.) (4)

$100,000-150,000

PROVENANCE:
Galerie Arnoldi-Livie, Munich, from whom acquired in June 1982.

LITERATURE:
Philipp Otto Runge und sein Werk: Monographie und kritischer Katalog, Traeger, 280-283B

Philipp Otto Runge (1777–1810) was a German artist, draftsman, painter, and color theorist. Runge and Caspar David Friedrich are often regarded as the leading painters of the German Romantic movement, and he is frequently compared with William Blake by art historians. His majestic set of four engravings symbolize the eternal cycle of life and nature, reflecting the artist's philosophical and mystical views. They integrate floral motifs, angelic figures, and intricate frames to convey themes of birth, growth, decay, and renewal. Runge drew inspiration from Jakob Böhme's mysticism and shared ideas with Romantic poets like Novalis and Ludwig Tieck. The engravings were but part of a larger project, which included plans to create four monumental murals, 50 square meters each, upon which he labored for eight years. Sadly only one painting was completed before Runge's untimely death in 1810, at the age of 33. The engravings are notable for their large size, indicating they were intended to be hung in the elegant reception and drawing rooms of Napoleonic Germany. Johann Wolfgang von Goethe admired the series, famously describing them as 'beautiful and crazy at the same time.'

The first edition of 25 prints was published in 1805, followed by a larger edition in 1807, from which the present lot comes.

Including: *Morgen (T. 280B), Abend (T. 281B), Tag (T. 282B), Nacht (T. 283B)*






35 LEARN MORE

JOHANN HEINRICH FÜSSLI, HENRY FUSELI, R.A. (1741-1845)

Callipyga: Mrs. Fuseli with her skirts lifted to her waist standing before a dressing table with phallic supports

inscribed in Greek (upper left)
pen and brown ink on laid paper
6⅛ x 3½ in. (15.5 x 9 cm.)

$15,000-20,000

PROVENANCE:

Edward Croft-Murray (1907-1980); Sotheby's, London, 17 November 1986, lot 44.
with Hobart & Maclean, London, 1986.
Anonymous sale; Sotheby's, London, 13 November 1997, lot 59.
with Spink-Leger, London.
Anonymous sale; Christie's, London, 3 June 2004, lot 79.
with Nicholas Lott, Bath, from whom purchased for the present collection.

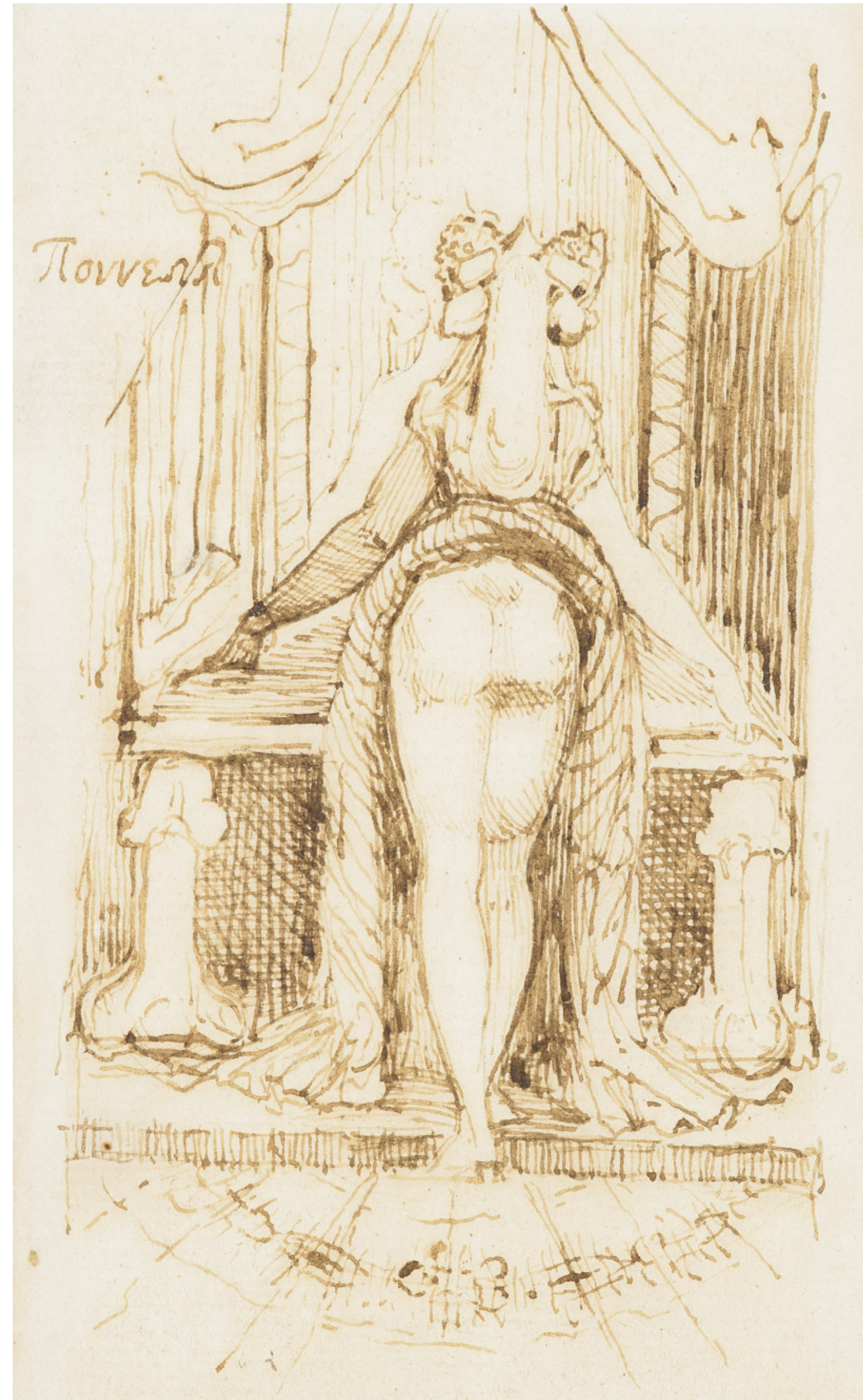
EXHIBITED:

Hamburg, 1974-1975, no. 198.
London, Tate Gallery, *Henry Fuseli 1741-1825*, 1975, no. 172.
Paris, Musée du Petit Palace, *Johann Heinrich Füssli, 1741-1825,* 1975, no. 195.
London, Hobart & Maclean, *The Forbidden Library*, 1986, no. 22 as 'Woman by a Fireplace'.
Stuttgart, *Johann Heinrich Fussli: Das Verlorene Paradies*, 1997, no. 139.

LITERATURE:

M. Balmanno, 'Henry Fuseli, Esq., R.A.,' *Pen and Pencil*, 1858, p. 200.
G. Schiff, *Johann Heinrich Fussli, 1741-1825*, Zurich and Munich, 1973, no. 1681, illustrated II, p. 531.
C. Keay, *Henri Fuseli*, 1974, pl. 69.
G. Schiff and P. Viotto, *L'Opera Completa di Fuseli*, Milan, 1977, no. D113.
P. Webb, *The Erotic Arts*, 1983, 152-153, pl. 108.
D. B. Brown, *Catalogue of the Collection of Drawings [in the Ashmolean Museum]*, Oxford, 1982, vol. IV, p. 304.
R. N. Essick, *Blake in the Market Place, 1987*, in *Blake, An Illustrated Quarterly*, vol. 22, no. 1, 1988, pp. 4 & 10.
D. Schoenherr, *Master Drawings from the National Gallery of Canada*, 1988, pp. 244, 245, note 15, pl. 1 (dated as '1810-1820').
R. N. Essick, *Blake in the Market Place, 2002*, in *Blake, An Illustrated Quarterly*, vol. 36, no. 4, 2003, p. 130.
R. N. Essick, *Blake in the Market Place, 2004*, in *Blake, An Illustrated Quarterly*, vol. 38, no. 4, 2005, p. 140.

Fuseli's contemporaries recognised his predilection for the erotic back view in his drawings of women as one of his stylistic trademarks. (The Greek word 'callipyga' means 'beautiful buttocks'). Fellow artists like Rowlandson and Turner deliberately included such quotations in their own work. The present drawing previously assigned to '1810-1820' is in fact datable to the 1790s. It has been imaginatively elaborated from the artist's compositionally related but non-phallic *A Woman Standing at a Dressing Table* (G. Schiff, *op.cit.* 1973, no. 1069, 1790-1792; National Gallery, Ottawa) from the same period, showing her garbed in a simple dress. Both drawings clearly display, however, Fuseli's customary fetishistic preoccupation with fantastic and extravagant coiffures, frequently with obvious phallocentric elements. Two other strongly phallic drawings executed at about the same time as the *Callipyga* are also misdated to post 1810 (G. Schiff, *op. cit.* 1973, nos. 1616-1617). A further important common element of this group is the identity of the woman depicted, namely Fuseli's beautiful and fashion-smitten wife Sophia, over two decades younger than he. Her features, her remarkable hairdos, and her 'exquisite symmetry of form, [characterised by] all the fulness and perfection of the antique' (Balmanno, *op. cit.*, p. 200), are the centre-piece of that remarkable gallery of over 150 fantasised 'portraits' of her (not all of them flattering) created by Fuseli during the 1790s. These often merge into his erotic oeuvre, with its frequent 'Sado-Mannerist' representations (the phrase was coined by Jeffrey Daniels) drawn from history, literature and mythology, of defenceless men held in thrall by cruel tormentresses (e.g. Adam and Eve, Samson and Delilah, Gunther and Brunhild). Fuseli's Greek inscription, with its double meaning, 'I suffer pain' and 'I inflict pain' is an apt allusion to this imaginary world ruled over by *femme fatales*.



36 LEARN MORE

JOHANN HEINRICH FÜSSLI, HENRY FUSELI, R.A. (1741- 1825)

Martha Hesse as Silence (recto); Study of two figures (verso)

pencil and black and white chalk on buff oatmeal paper
20 x 12½ in. (51 x 32 cm.)

$120,000-180,000

PROVENANCE:
Henry Reitlinger; Sotheby's, London, 26 May 1954, lot 460 (£450).
Anonymous sale; Sotheby's, London, 30 November 1978, lot 74.
Anonymous sale; Christie's, London, 25 April 1995, lot 51.
with Anthony Mould, London, from whom acquired for the present collection.

EXHIBITED:
London, Royal Academy, *Drawings by Old Masters*, August - October 1953, no. 471 (as 'Silence').

LITERATURE:
G. Schiff, *Johann Heinrich Füssli*, Zurich, 1973, I, pp. 154, 509, no. 849, illustrated II, p. 225.
R. N. Essick, *Blake in the Marketplace*, *1995*, in *Blake, an Illustrated Quarterly*, vol. 29, no. 4, 1996, p. 118, illustrated and p. 123.





Henry Fuseli (1741–1825), Portrait of Martha Hess, ca. 1778–79, Black chalk, stumped, heightened with white chalk, on light brown paper, 20 3/8 × 13 7/8 in., The Morgan Library & Museum, New York, Purchased as the gift of Mrs. W. Murray Crane, 1954.1



Henry Fuseli, *Portrait of Martha Hess, for an idealised portrait in Lavater's Physiognomy*, sold Christie's, 14 April 1992, lot 11

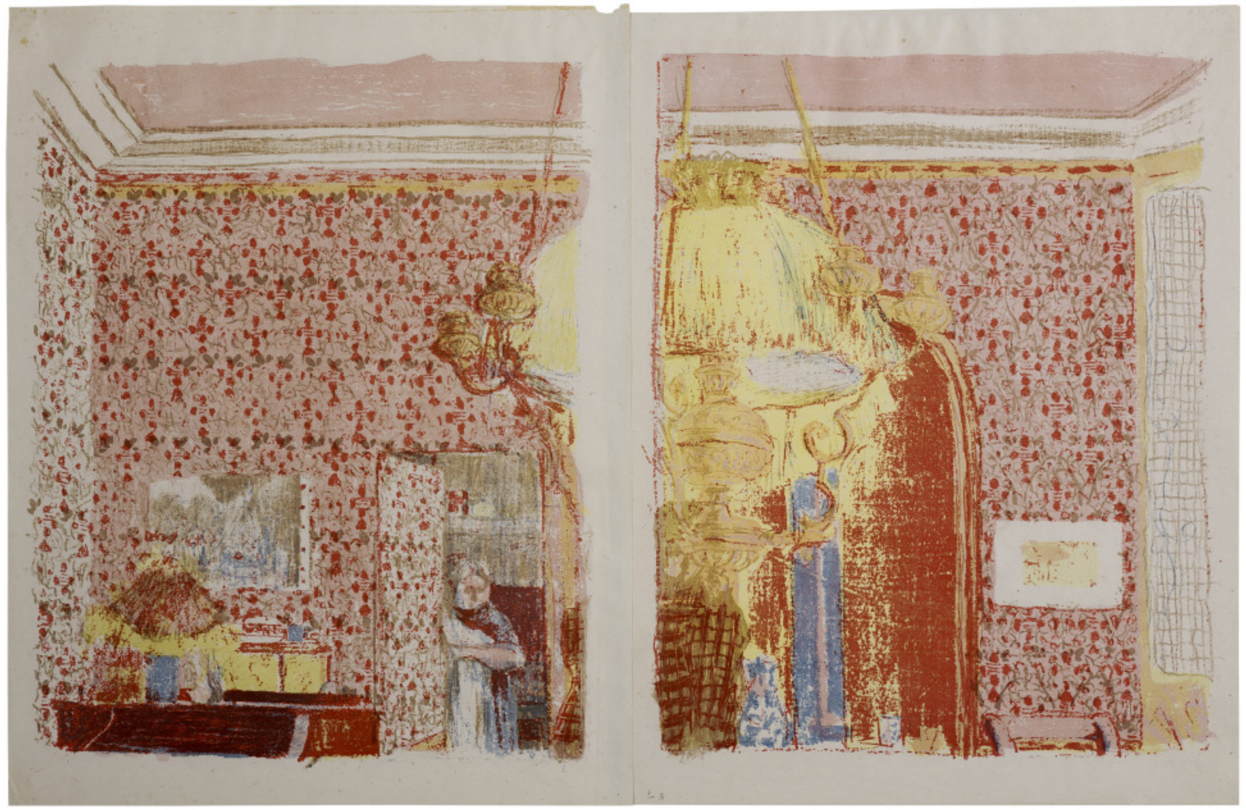
This powerful and haunting portrait, traditionally entitled 'Silence' or 'Il Silenzio', has been identified by Schiff as depicting Martha Hess. Martha and her sister Magdalena were the sisters of one of Fuseli's boyhood friends, Felix Hess. When Fuseli was fifteen his family returned to Zürich and he attended the Caroline College where he studied literature, aesthetics, Greek, and Latin under Johann Jakob Bodmer and Johann Jakob Breitinger. His friendships with Johann Caspar Lavater and Felix Hess date from this period of his studies.

On his return to Switzerland from Rome in October 1778, his only return to his homeland after his self imposed exile in 1762, Fuseli was involved in a number of artistic projects, but also seems to have been involved in a number of intense love affairs and near-affairs, notably with Martha Hess' married sister Magdalena Schweizer-Hess, despite professing to be deeply in love with the 21-year-old niece of J.C. Lavater, Anna Landolt (Lavater) at this time. He executed a drawing of himself reading to Martha and her sister Magdalena (Zurich, Kunsthaus, see Schiff, *op.cit.*, no. 580).

Magdalena was wife of the affluent philanthropist, project planner and philosophical dreamer Johann Caspar Schweizer. Both sisters seem to have been of an unusually emotional nature: Magdalena claimed to be able to divine earthquakes and underground springs, and could be induced into a hypnotic trance while having her hair brushed, while Martha was prone to falling into a state of religious ecstasy. Schiff describes Magdalena as being 'a coquette, and of an irritable nervous constitution; Martha however appeared more ethereal and with a tendency toward religious ecstasy (see Schiff, *Henry Fuseli*, 1741-1825, exhib. cat. Tate Gallery, 1975, p. 52, under no. 4). However the drawing of Martha in the Morgan Library, New York, dated 1778-1779, has a delicate sensuality which suggests a degree of intimacy between artist and sitter. Certainly, the effect that the excitable Füssli had on the sisters, and they on him, seems to have been profound.

Despite Martha dying from consumption in December 1779 Fuseli continued to depict her. Schiff dates the present drawing to 1780-1790. It is related to the somewhat freer, full-face, full-length drawing in the British Museum (Schiff, *op.cit.*, no. 850), dated to 1780-1785.

Fuseli used drawings of both Martha and her sister Magdalena to illustrate Lavater's *Essai sur la Physiognomie*, 1781 and onwards (for drawings of Martha in profile see Schiff, *op.cit*, nos. 575 and 848). A further study of Martha, seen in half-profile, from below, was sold in these Rooms, 14 April 1992, lot 11. Perhaps the combination of her ethereal character and her untimely death meant that it was her features alone which could encapsulate the mood of this allegorical drawing.



37



38

37 LEARN MORE

ÉDOUARD VUILLARD (1868-1940)

Interiéur aux tentures roses I and Interiéur aux tentures roses II, from Paysages et intérieurs

two lithographs in colors, forming a diptych, on laid *Chine* paper, 1899, from the edition of 100, published by Ambroise Vollard, Paris, each with margins, framed
Largest Image: 13¾ x 11 in. (349 x 278 mm.)
Largest Sheet: 15½ x 12⅛ in. (394 x 308 mm.)

$6,000-8,000

LITERATURE:
L'Oeuvre Gravé de Vuillard, Roger-Marx 36-37

Édouard Vuillard's 'Paysages et Intérieurs' (Landscapes and Interiors) portfolio, created in 1899, exemplifies the profound impact of Japanese art on his work and that of his contemporaries at the turn of the 20th century. Drawing inspiration from the ukiyo-e tradition, Vuillard focused on scenes of everyday life and nature, presenting them through innovative artistic techniques. He employed unusual framing with asymmetrical layouts, departing from traditional Western perspective, and flattened space by boldly juxtaposing foregrounds and backgrounds. He also explored vibrant colors and patterns, incorporating bold designs in clothing, wallpaper, and furniture, sometimes causing – as here – figures to merge with their surroundings.

38 LEARN MORE

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Femme au tub - Le tub, from Elles

lithograph in colors, on wove paper watermark *G. Pellet/T. Lautrec*, 1896, from the edition of 100, the edition number at the lower right corner faded (as is common), published by Gustave Pellet, Paris, with his ink stamp (Lugt 1193), the full sheet, in generally good condition, framed
Sheet: 16 x 20¾ in. (406 x 527 mm.)

$15,000-25,000

LITERATURE:
Le peintre-graveur illustré: Toulouse-Lautrec, Delteil, 183; *Toulouse-Lautrec: His Complete Lithographs and Drypoints,* Adhémar, 204; *Toulouse-Lautrec: The complete prints,* Wittrock, 159; *Toulouse-Lautrec: Das gesamte graphische Werk,* Adriani, 175

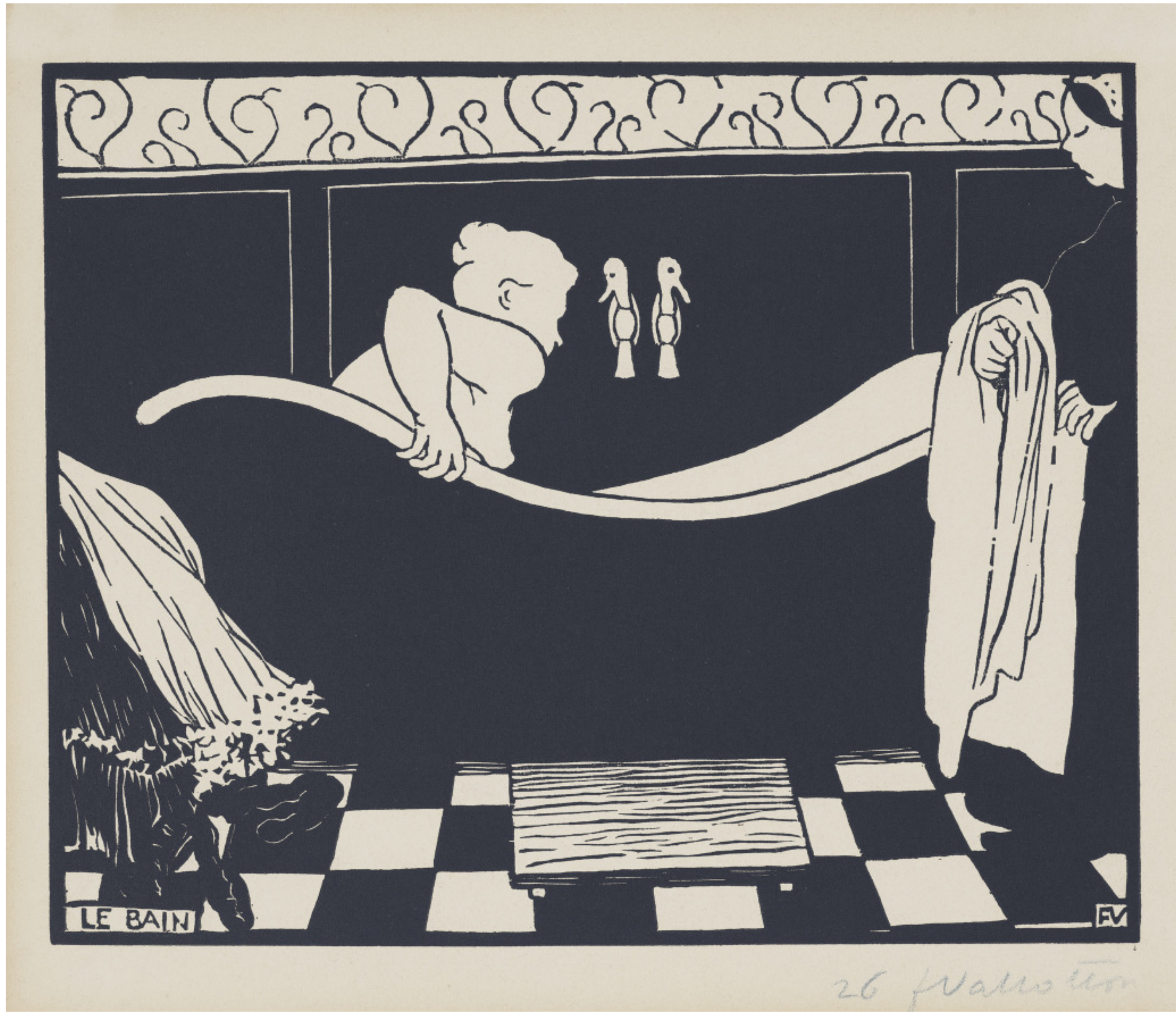
Henri de Toulouse-Lautrec's *Elles* portfolio of 1896 is one of the most celebrated series in the history of printmaking and a masterpiece of 19th-century lithography. In the years preceding its creation, the artist had become well acquainted with the prostitutes who lived and worked at the brothels of the rue des Moulins, rue d'Amboise and rue Joubert. As an aristocrat and a regular visitor and at times long-term guest of these so-called maisons closes, the artist lived both at the center and at the margins of Parisian life, flitting between but never fully erasing the boundaries of opposing social worlds.

The present composition, like many of the images in *Elles*, depicts a scene of daily life within a maison close. The artist's treatment of the unidentified woman is sympathetic and unintrusive. He was more interested in exploring the complexities of living as a woman and a prostitute rather than eroticizing or sensationalizing their profession. Toulouse-Lautrec was attracted to their bohemian lifestyle and charmed by their fastidiousness, frankness and humor, and the familiarity and sense of ease the women in the portfolio felt towards the artist enabled him to capture them in moments of unguarded preoccupation. It is his ability to empathize with his subjects and his willingness to show them in all their human frailty and vulnerability—off-stage rather than in the spotlight—that sets him apart from most of his contemporaries.

'They were his friends as well as his models. He in turn had an uplifting effect on them. In his presence they were just women, and he treated them as equals. When he ate with them, often bringing a party of friends, they held their knives and forks daintily, restrained their conversation, had the feeling of being women of some standing. Lautrec's almost womanly intuition and sympathy shone like a light for them.'
(Jane Avril, quoted in: D. Sweetman, Toulouse-Lautrec and the Fin-de-Siècle, London, 1999, p. 341).

The influence of Japanese Ukiyo-e woodcuts on Toulouse-Lautrec and the French avant-garde in general has often been pointed out. Inspired by the vivid, flat colors, strong contours and non-linear perspective, artists turned to color lithography as a truly modern medium, thereby changing the course of Western art and, at the time, causing a veritable 'print rage'. In the case of the Elles series, Toulouse-Lautrec seems to have found inspiration in a specific masterpiece of Japanese printmaking, Kitagawa Utamaro's *Twelve Hours of the Green Houses*, first published in 1795. In twelve images—one for each of the traditional Japanese hours of the day—the series depicts the activities of the women in a brothel, a so-called 'green house'. Utamaro (1753-1806) had spent considerable time with the women of Yoshiwara, the amusement district of Edo, and for a while had even lived with them, as Lautrec had in Paris. Just as the French artist would do one hundred years later, Utamaro depicted the women in quiet, domestic scenes—dressing, washing, resting, but never with their customers. The connections between the two print series run deep, both formally and in spirit, and it seems that Toulouse-Lautrec modelled the Elles-series very consciously on the Japanese master's example.

The portfolio was first exhibited in 1896 in the gallery of the literary and artistic periodical La Plume at 31 Rue Bonaparte on 22 April 1896. The art dealer and publisher Ambroise Vollard exhibited the series in June of 1897 at his gallery at 41 Rue Lafitte, where it was offered complete at 300 francs or individual lithographs at 25 francs each. The considerable price at the time reflected the high production value of the portfolio as well as the esteem in which Vollard held Toulouse-Lautrec as a printmaker. Despite the publicity and notoriety that the prints attracted, very few complete sets were sold at the time, most prints being sold individually over a longer period.





39 LEARN MORE

FÉLIX VALLOTTON (1865-1925)

Le Bain

woodcut, on cream wove paper mounted to a piece of ochre-colored card, 1894, Vallotton & Goerg's state a (of d), signed in blue crayon, numbered 26 (from the edition of 100 impressions), published in the portfolio *L'Estampe originale* by André Marty, Paris, with their blindstamp, with margins, in good condition, framed
Image: 7⅛ x 8⅞ in. (181 x 225 mm.)
Sheet: 8½ x 10 in. (216 x 254 mm.)

$15,000-20,000

LITERATURE:
Félix Vallotton: Catalogue Raisonné de l'Oeuvre gravé et lithographié, Vallotton & Goerg 148

Félix Vallotton, a Swiss-French artist associated with Les Nabis, emerged as a leading figure in the woodcut revival of late 19th-century France. His innovative approach to the medium, characterized by stark black and white contrasts and intricate patterns, modernized and revitalized woodcut printmaking in Western art. Vallotton's woodcuts, particularly those created between 1896 and 1898, demonstrated a unique aesthetic that sets him apart from his color-focused contemporaries. 'Le Bain' (The Bath) and 'La Paresse' (Laziness), are two of his most celebrated prints, and exemplify his mastery of the technique. They showcase his ability to create elegant and seductive imagery through a skillful combination of line, surface, and contrast. They also exemplify the influence of Japanese Ukiyo-e printmaking, with bold black and white contrasts and a focus on intimate, everyday subjects drawn from turn-of-the-century Parisian life, offering a critique of bourgeois life and leisure. The subject matter also reflects the fin-de-siècle fascination with exposing the hidden aspects of modern society, and by using simplified forms and expressive contrasts, Vallotton employs the Symbolist aesthetic of suggestion, inviting viewers to interpret the scene beyond its surface appearance.

40 LEARN MORE

FÉLIX VALLOTTON (1865-1925)

La Paresse

woodcut, on wove paper, 1896, signed in blue crayon, numbered '116' (from the edition of approximately 180), with margins, in generally very good condition, framed
Image: 7 x 8¾ in. (178 x 222 mm.)
Sheet: 9⅞ x 12¾ in. (251 x 324 mm.)

$20,000-30,000

LITERATURE:
Félix Vallotton: Catalogue Raisonné de l'oeuvre gravé et lithographié, Vallotton & Goerg, 169

41 LEARN MORE

PAUL CEZANNE (1839-1906)

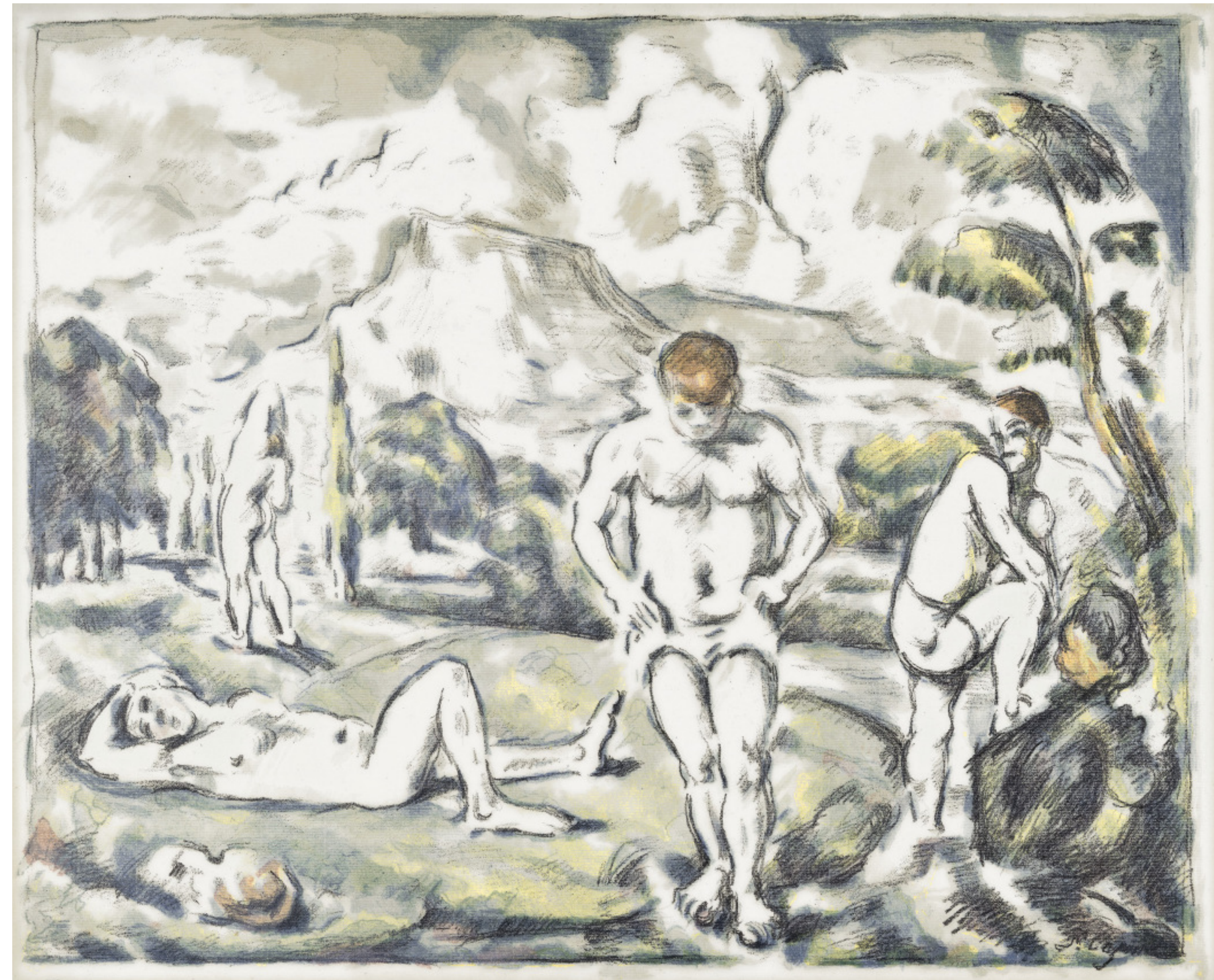
Les Baigneurs (Large Plate)

lithograph in colors, on laid paper watermark *MBM France*, *circa* 1896-1898, Druick's third (final) state, after the removal of the lithographic inscription, the colors fresh, the pink especially so, published by Ambroise Vollard, Paris, with wide margins, in generally good condition, framed
Plate: 16½ x 20½ in. (419 x 521 mm.)
Sheet: 18¾ x 24¾ in. (476 x 629 mm.)

$20,000-30,000

LITERATURE:
L'Oeuvre gravé de Cézanne, Cherpin, 7; *Cézanne: Lithographies et eaux-fortes,* Venturi, 1157; *Cézanne's Lithographs,* Druick, 1

Paul Cézanne's 'Les Baigneurs' (The Bathers), created between 1896 and 1897, is a significant color lithograph that exemplifies the artist's innovative approach to printmaking and his enduring fascination with the bather theme. It was produced using transfer lithography, whereby the composition is drawn onto specially prepared paper before being transferred to either a stone or zinc plate. The artist's innovative process involved painting in watercolor over a black-and-white proof, before handing it over to master printer Auguste Clot to translate his colors into print. The composition features male figures suspended in swirls of vegetation, with bold contours and robust forms creating a rigorous pictorial structure. It forms part of Cézanne's larger body of work exploring the bather theme, which comprises over 200 works created across two decades. It not only reflects Cézanne's mastery of form, color, and composition but also represents his interest in the boundary between traditional representation and nascent abstraction, significantly influencing the development of modern art.



42 LEARN MORE

WINSLOW HOMER (1836-1910)

The Life Line

etching, on smooth wove paper, 1884, an unrecorded working proof before the first edition published by C. Klackner in 1887, with wide margins, generally in very good condition, framed
Image: 13 x 17¾ in. (330 x 451 mm.)
Sheet: 18⅜ x 25¾ in. (467 x 654 mm.)

$60,000-80,000

LITERATURE:
The Graphic Art of Winslow Homer, Goodrich, 91

The present work represents a pivotal moment in Winslow Homer's printmaking career, and demonstrates his ability to translate the dramatic tension of his paintings into the etching medium. Based on his oil painting of the same name from 1884, it showcases the artist's mastery of composition and keen interest in maritime themes. The work depicts a perilous rescue at sea, with a man carrying a woman to safety across a rope line amidst turbulent waves. This etching, along with others such as 'Saved' (1889) and 'Eight Bells' (1887), forms part of Homer's oeuvre of nautical-themed prints that explore themes of human struggle against nature. The fine lines and subtle tonal variations achieved through the etching process allowed Homer to capture the atmospheric effects and emotional intensity present in his paintings. In particular, it demonstrates Homer's skill in creating a sense of movement and urgency within the constraints of the medium.

The impression offered here is a hitherto unrecorded proof, and exhibits numerous differences between it and the version published by Klackner in 1887, differences which invite further study. The most noticeable upon first examination is that here the image extends to the edges of the plate, whereas in the published state Homer has reduced the size of the image by roughly 1/8 in. on all four sides. It is now bordered by a thin etched line. The area beyond this prints blank in the edition, presumably because it was wiped clean, although it may have been physically removed from the plate through burnishing. The image itself is quite different, with the effect of the changes being to heighten the overall contrast, adding new layers of shading in some areas, burnishing it in others, further isolating the figures against the stormy backdrop, thereby heightening the tension of an already dramatic rescue.



43 LEARN MORE

JAMES ENSOR (1860-1949)

Grande vue de Mariakerke

etching with hand-coloring in watercolor and gouache, on simili-*Japon* paper, 1887, Delteil's second, final state, signed and dated in pencil, countersigned and titled on the reverse, with margins, framed
Plate: 8⅜ x 10¼ in. (213 x 260 mm.)
Sheet: 14⅛ x 16⅛ in. (359 x 410 mm.)

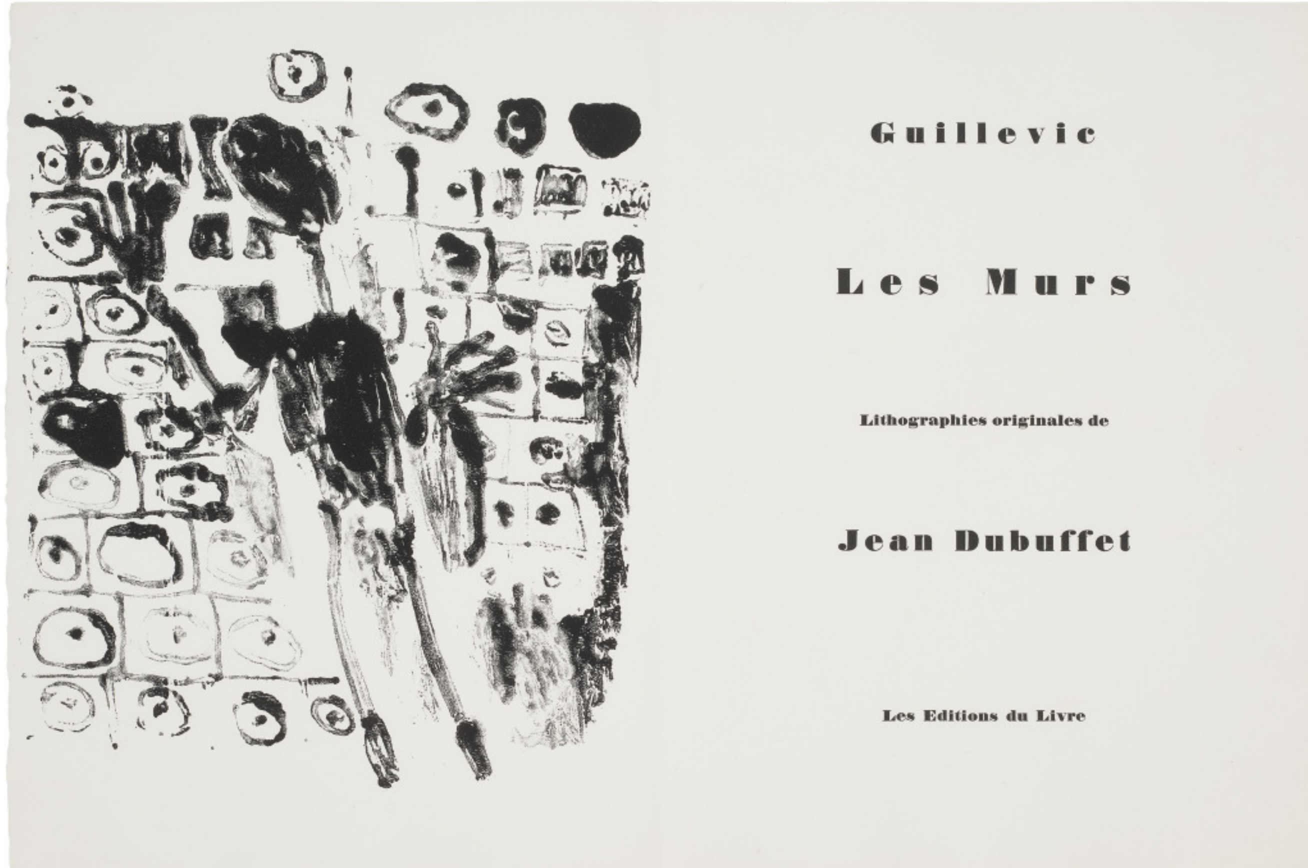
$10,000-15,000

LITERATURE:
Le peintre-graveur illustré: James Ensor, Delteil, 13; *L'Oeuvre Gravé de James Ensor*, Croquez, 13; *James Ensor: Catalogue Illustré de ses gravures, leur description critique et l'inventaire des plaques*, Taevernier, 13; *James Ensor,* Elesh, 13

The small fishing village of Mariakerke near Ostend was much loved by Ensor and became the subject of six etchings. The small church of 'Our Lady of the Dunes' was particularly dear to him and during his lifetime he successfully petitioned for it to be protected by law. Ensor lies buried in the small graveyard next to the church.

This same proof is illustrated on page 310 of Paul Haesaerts' *James Ensor* published by Abrams.





44 LEARN MORE

JEAN DUBUFFET (1901-1985)

Les Murs - 12 Poèmes de Guillevic

the complete set of fifteen lithographs (including the paper cover), on Montval paper, 1945, numbered 113 of 150 on this paper (the total edition was 172), published by Les Éditions du Livre, Paris, 1950, loose (as issued), with title, text by Eugène Guillevic and justification pages, *en-texte,* each the full sheet, in good condition, together with the original grey paper covered boards and slipcase
Overall: 15¾ x 12 x 1⅜ in. (400 x 305 x 35 mm.)

$10,000-15,000

LITERATURE:
L'Oeuvre Gravé et les Livres Illustrés par Jean Dubuffet, Webel, 53-67

Jean Dubuffet's illustrations for the book *Les Murs* (The Walls) represent a milestone in his career as a printmaker and his broader artistic development. Created in 1945, these lithographs demonstrate Dubuffet's emerging interest in unconventional materials and textures, which would later become hallmarks of his *art brut* aesthetic. The illustrations, depicting graffiti-like figures and primitive forms, reflect Dubuffet's fascination with the raw, unfiltered expressions found in the urban environment. The project also aligned with his exploration of lithography, a technique he employed extensively throughout his career to achieve unique visual effects. His experimental approach to printmaking often pushed the boundaries of traditional techniques, in an effort to translate his distinctive style into print form. The illustrations not only foreshadow Dubuffet's later, more complex printmaking endeavors but also embody his philosophical rejection of academic art in favor of more immediate and therefore authentic modes of expression.



45 LEARN MORE

PABLO PICASSO (1881-1973)

Minotaure aveugle guidé par une Fillette, II, from La Suite Vollard

etching, on Montval laid paper watermark *Vollard*, 1934, signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), published by Ambroise Vollard, Paris, 1939, with margins, in generally good condition, framed
Plate: 9⅜ x 11¾ in. (238 x 298 mm.)
Sheet: 13¼ x 17⅝ in. (337 x 448 mm.)

$10,000-15,000

LITERATURE:
Pablo Picasso, Tome I, Bloch, 223; *Picasso: Peintre-Graveur, Tome II,* Baer, 435

Of Picasso's many alter-egos, the Minotaur is perhaps the most memorable. The mythic beast first appeared in a charcoal drawing with collage in 1928 (Centre Pompidou, Paris), but it was only in 1933 that the artist focused his attention on the creature in a group of etchings contained within the monumental *Suite Vollard*. At the time, Picasso was involved in an affair with the young Marie-Thérèse Walter, while attempting to maintain the status-quo of his marriage to Olga Khokhlova. For Picasso, the dual nature of the minotaur, half man and half beast representing the conflicting impulses of human nature of instinct and reason, became symbolic of his own troubled emotions - of blind desire, guilt and rage. He would later observe 'If all the ways I have been along were marked in a map and joined up with a line, it might represent a minotaur' (The artist, quoted in: D. Ashton, Picasso on Art: A Selection of Views, Viking, New York, 1972, p. 159).

In the present work Picasso casts himself in the role of the Minotaur, who is transformed from a creature of horror into a figure of pathos. In a reversal of the Greek myth, according to which Ariadne helps Theseus to destroy the monster, Picasso's Ariadne, a little girl holding a white dove, leads the Minotaur free from the labyrinth, the setting of his violent appetites. Now blind and helpless, the beast submits to being guided. The features of the girl explicitly identify her as Marie-Thérèse, and the Minotaur's reliance on the girl suggests Picasso's dependence on the woman he loves and the power she has over him. While other plates in the *Suite Vollard* reveal the sensuality of their relationship, or allude to its destructiveness in the breaking up of Picasso's marriage to Olga, the blind minotaur led by a little girl evokes a vision of muted hope, of the transformative potential of love. The scene is witnessed by a young sailor on the left, and by two older, bearded fishermen at the right, who are hauling in a fishing net and pulling down a white sail. This seemingly insignificant detail is weighted with symbolic significance. In the myth, Theseus sails home and neglects to change his ship's black sails for white ones, the pre-arranged signal for a victorious outcome. His aged father, Aegeus, seeing the black sails and fearing the worst casts himself to his death from a cliff in grief. Picasso's alteration of this detail suggests an alternative outcome - of tragedy averted and hope fulfilled.

Another interpretation sees it within the context of the political turmoil of the 1930's, the rise of General Franco and Picasso's engagement with the Republican cause. Set against this backdrop, the blind Minotaur, a creature of passion and violence, can be interpreted as a personification of Spain on the brink of civil war. In this reading, the dove-bearing girl is a symbol of a fragile peace, holding the blind forces of war and destruction in check.



46 LEARN MORE

BEATRIX POTTER (1866-1943)

A Snail guarding their Nest

signed in initials and dated lower right, 'HBP - July 98'
pencil and watercolor on paper
6¼ x 4 in. (16 x 10 cm.)

$12,000-18,000

PROVENANCE:
Harry Bacon Collamore (1891-1975), Hartford, Connecticut.

Beatrix Potter kept a diminutive menagerie at her home. Her pets included lizards, mice, bats, rabbits, and snails. On 30 July 1898, Potter wrote and illustrated a letter describing the episode which occasioned this drawing: 'I am writing to you instead of Eric because I think you saw my tame snail, and he did not see it ... I had to dig up my snail's nest when I left home. I found there were 79 large eggs! It was such a queer nest in the ground and the snail had covered it up with soil. The eggs were white just like the eggs you had for breakfast, they would be just the right size for little mice! I brought them up here in a little box; the old snail did not take any more trouble about them after she had covered up the hole. Yesterday morning, after 4 weeks, the eggs began to hatch, 9 came out, and 4 more today. They are such pretty little snails with quite hard shells, but almost like glass, I expect they will soon go darker; they are beginning to eat.' The recipient of this letter was Freda Moore, a younger sister of Noel Moore. Noel is famous as the recipient of an 1893 letter from Potter which contained 'a story about four little rabbits,' i.e. the first description of Peter Rabbit.

Potter was clearly enamored with her old pet snail and this is a loving portrait. The snail hold a spade in one 'hand' and admonishes a wood louse with the other. Her underground nest is full of white, round eggs and shown in cross-section along with depictions of thieving wood-lice. The drawing is explained by a limerick of Potter's:

There was an old snail with a nest—
Who very great terror expressed,
Lest the wood-lice all round
In the cracks under-ground
Should eat up her eggs in that nest!

Her days and her nights were oppressed,
But soon all her fears were at rest;
For eleven young snails
With extremely short tails,
Hatched out of the eggs in that nest.

See *Beatrix Potter: Drawn to Nature,* The Morgan Library and Museum, 2024. A closely related drawing to this one was in that exhibition and dated by Potter June 26 - July 28, 1898.





47 LEARN MORE

CHRIS VAN ALLSBURG (B. 1949)

'It was wrapped in an apron of steam.' (Cover Illustration for The Polar Express)

signed and dated 'C. Van Allsburg 1984' (lower right)
pastel on brown paper
image, 9 x 22 in. (22.9 x 55.9 cm.);
sheet, 12 x 23½ in. (30.5 x 59.7 cm.)
Executed in 1984.

$30,000-50,000

PROVENANCE:
Justin G. Schiller Ltd., New York.
Acquired by the late owner from the above, 1986.

EXHIBITED:
Grand Rapids, Michigan, Grand Rapids Art Museum, *Enter the Dream World of Chris Van Allsburg*, April 11-July 5, 1987.

LITERATURE:
C. Van Allsburg, *The Polar Express*, Boston, Massachusetts, 1985, cover illustration.



48 LEARN MORE

CHRIS VAN ALLSBURG (B. 1949)

'On Christmas Eve, many years ago, I lay quietly in my bed.' (Illustration for The Polar Express)

signed and dated 'C. Van Allsburg 1984' (lower right)
pastel on brown paper
image, 9¼ x 22 in. (23.5 x 55.9 cm.);
sheet, 12½ x 23¾ in. (31.8 x 60.3 cm.)
Executed in 1984.

$20,000-30,000

PROVENANCE:
Justin G. Schiller Ltd., New York.
Acquired by the late owner from the above, 1986.

EXHIBITED:
Grand Rapids, Michigan, Grand Rapids Art Museum, *Enter the Dream World of Chris Van Allsburg*, April 11-July 5, 1987.

LITERATURE:
C. Van Allsburg, *The Polar Express*, Boston, Massachusetts, 1985, n.p., illustrated.



49 LEARN MORE

JEAN DE BRUNHOFF (1899-1937)

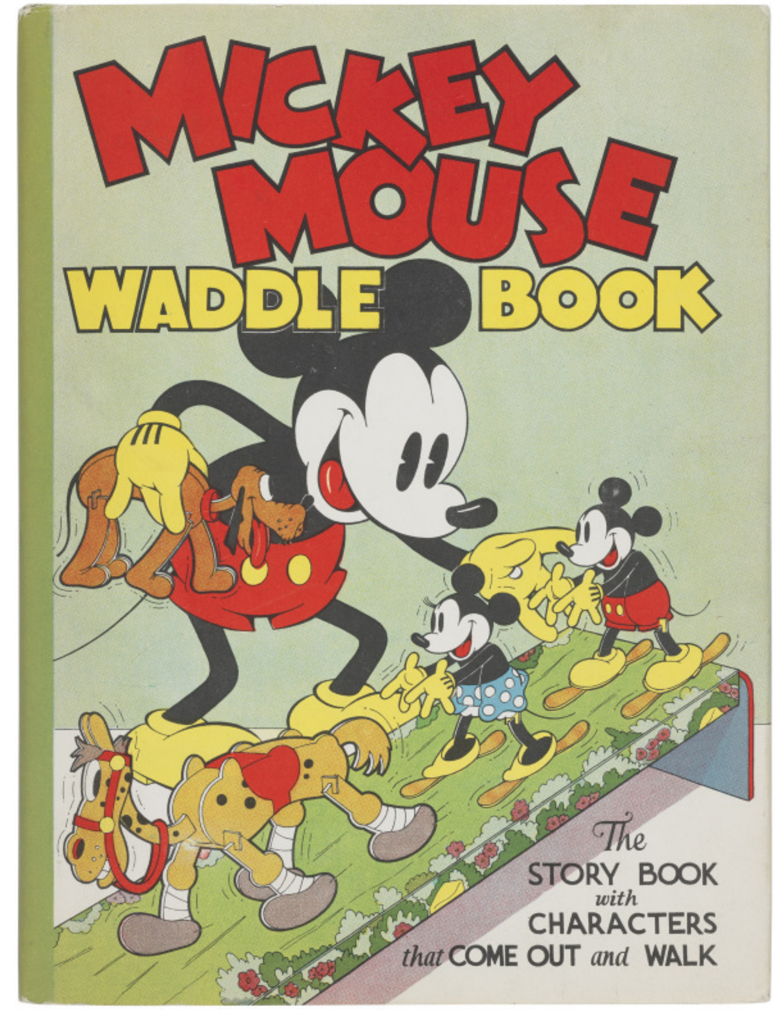
Babar and Father Christmas

unsigned, the verso with publisher's inscription 'Jean de Brunhoff' in pencil
pencil, ink, watercolor and gouache on two joined sheets
5½ x 15⅜ in. (14.4 x 38.9 cm).

$7,000-10,000

PROVENANCE:
Acquired from Justin Schiller Ltd., c. 1985.

Babar the elephant is shown in three scenes on Christmas Eve. From top to bottom: Babar comforts Father Christmas who is weeping on a snowbank; Babar carries Father Christmas on his back along with a gigantic basket of toys; Babar himself is flying through the snowy night sky in the garb of Father Christmas and with the same toys on his back. This last image is very close to the one published on the cover of *Babar and Father Christmas* (Random House, 1940). In that image, Babar holds a stocking in his trunk rather than the teddy bear seen here and he flies over rolling hills, but here we see roofs and chimneys. The present drawings do not relate to the story of *Babar and Father Christmas.* They seem to have been produced for an earlier holiday special in a magazine.



50 LEARN MORE

WALT DISNEY STUDIOS

Mickey Mouse Waddle Book

New York: Blue Ribbon Books, [1934]
First edition in exceptional condition, with dust jacket and accessories intact

$3,000-5,000





Quarto (255 x 185mm). Illustrated throughout including 4 color 'waddle' plates on card stock with perforated pieces intact and unassembled. Original color pictorial boards; color pictorial dust jacket. Original color printed wrap-around band unopened on the lower cover, preserving the envelope with the waddle 'runway' inside and printed instructions for assembly on outside.

Maurice Sendak collected Disneyana through out his lifetime, with a special fondness for early Mickey Mouse material. For further discussion of Sendak's collection and its influence on his own work, please see lot 51.

51 LEARN MORE

A MICKEY AND MINNIE MOUSE MOTORCYCLE

TIPPCO, GERMANY, CIRCA 1935

Vibrant polychrome tin plate toy with key, Mickey and Minnie Mouse both depicted with five fingers on each hand, labeled 'Made in Germany'
6¾ in. high, 9½ in. long, 2¾ in. wide

$30,000-50,000

Mickey Mouse and the wild and wonderful world of Disney played a major role in Maurice Sendak's collecting journey. His love of Mickey Mouse goes back to the very beginning—both were born in 1928. This attachment quickly manifested in his budding collection, as Sendak would visit the movies partly to collect the Mickey Mouse bisque figurines given away at screenings. The Maurice Sendak Foundation still retains one of these early bisque figures. In the 1960s, Sendak began collecting Mickey Mouse in earnest. This rare motorcycle represents one of the jewels of his extensive Disneyana collection. Manufactured by Tippco (or T.C.O.) in 1930s Germany, this mechanical toy hails from the early days of worldwide enthusiasm for Walt Disney and Mickey Mouse. Sendak was especially drawn to Mickeys from this earlier era, even comparing their proportions and expressions to his own iconic Wild Things. A similar Tippco Mickey and Minnie wind-up motorcycle from the collection of Monique Knowlton sold at Bertoia Auctions for $220,000 in 2024, setting the world record price for any Disney toy.



alternate view





52 LEARN MORE

MAURICE SENDAK (1928-2012)

Pinocchio

signed 'M. Sendak' (lower right corner)
watercolor and pencil on paper
4⅞ x 4¼ in.
Executed in 2004.

$6,000-8,000

LITERATURE:
Wild Things Are Happening: The Art of Maurice Sendak (New York, 2022), p. 101.

Little is known about this highly-finished scene from the story of Pinocchio—why it was created or how it was used. Walt Disney's 1940 film adaptation of Carlo Collodi's 1883 novella *Le avventure di Pinocchio* was much beloved by Sendak and formative in terms of his early attention to children's narratives and to illustration and animation more broadly. He discusses the film in his collection of essays *Caldecott & Co.*, with specific reference to its narratological superiority over Collodi's original. Among the talismans that Sendak curated as references and inspiration on his studio's walls was a cell from the 1940 film (see lot 140), in which Pinocchio looks upon a marionette in a moment of existential introspection. Puppetry played a major role in Sendak's second career designing theater productions, a highly collaborative field in which he worked with master puppeteer Amy Luckenbach and composer Philip Glass among others, contrasting the more isolated work of an author-illustrator.

As with many of his images, Sendak's depiction of Geppetto draws directly from an earlier art historical tradition. Here Geppetto is modelled after Vincent van Gogh's *Sorrowing Old Man (At Eternity's Gate)*, which van Gogh painted in the same decade that Collodi wrote his *Pinocchio*. Sendak contextualizes the sorrowing man by adding a distressed, newly-whittled Pinocchio—providing a clear stimulus for Geppetto's resignation in contrast to the more ambiguous despair of van Gogh's solitary figure. To heighten the allusion, Sendak writes name 'Vincent' in the right-hand corner. A black-and-white cat features in the present work as well; the character of Figaro, Geppetto's cat, was invented for the Disney film and does not appear in Collodi's text. A black-and-white cat's appearance in this painting underscores that Sendak is specifically responding and contributing to the Disney tradition of *Pinocchio* as much as any other.



53 LEARN MORE

MAURICE SENDAK (1928-2012)

Wild Readers

Executed *circa* 1968
pencil on tracing paper
9 x 7⅞in (23 x 20 cm) on 13⅞ x 11 in (35.2 x 27.6 cm) sheet.

$8,000-12,000

Early sketch depicting the Wild Thing characters that Sendak came to call Bernard and Moishe. Moishe has his reading glasses on and is engrossed in a finely bound copy of fairy tales. Bernard is preparing to feast on a stack of books. The authors reflect some of Sendak's own favorite children's authors: the spines show books by Richard Hughes, the Brothers Grimm, Randolph Caldecott, and William Nicholson.

According to The Sendak Foundation records, this sketch was made for the *Times Saturday Review* in conjunction with the first English edition of *Where the Wild Things Are* in 1967. The literary feast motif was reused by Sendak later in both advertising for The Strand Bookstore and for the New York is Book Country festival, but its first use was for the *Times*. The pencil notes in the margins read 'tilt him into him,' 'Macmillan statement Jan,' and 'possibly s[?] tale?? Definitely!' See Schiller, *Maurice Sendak: A Celebration of His Life and Work*, p.202.



54 LEARN MORE

MAURICE SENDAK (1928-2012)

Sendak in Philadelphia

signed and dated, lower right 'Maurice Sendak- Feb 3, '95' and additionally dated by the artist lower left margin, 'Jan. 29, '95 - Feb. 4, 95'
pencil and watercolor
14¾ x 11⅞ in. (37.3 x 30.3 cm.)
Executed in 1995

$60,000-80,000

Exuberant, original artwork for the exhibition poster 'Sendak in Philadelphia,' featuring the three beloved characters from *Where the Wild Things Are*. The Wild Thing Moishe is depicted *en grisaille* atop the dome of Independence Hall in Philadelphia. He is in colonial garb, holding a sheaf of papers in one hand and a red banner in the other. In the background are two other colonial buildings, and atop their roofs sit Max and the Wild Thing Bernard, holding a blue banner each. All three are smiling and the whole is set against a dramatic midnight blue, starry sky with full moon. For the printed poster, the three banners were lettered with the exhibition title and details. 'Sendak in Philadelphia' opened on April 29, 1995 at both the Rosenbach Museum and Library and the Please Touch Museum, two historic Philadelphia institutions.



'I loved Rosie. She knew how to get through the day.'
Maurice Sendak (quoted in Wild Things Are Happening, p.80)

55 LEARN MORE

MAURICE SENDAK (1928-2012)

Really Rosie

Executed in 1980
pencil, pen and ink, and watercolor on paper
22¼ x 14⅜ in. (56.8 x 36.5 cm.) image on 27⅛ x 18¼ in. (69 x 46.5 cm.) sheet

$25,000-35,000

This is the original artwork for the poster for the Broadway production of Really Rosie. This production was based on the 1975 half-hour animated special with original music by Carole King and lyrics by Sendak. Sendak expanded the story to a full musical which played at the Westside Theater from October of 1980 and ran for 274 performances.

The character of Rosie was inspired by a girl from Sendak's childhood whom he observed singing and dancing on her rooftop in Brooklyn. Rosie is depicted here in full glory in her feathered floppy hat, gloves, and red dress. She is teetering on the edge of her rooftop but is stabilized by resting her hand on the head of her brother, Chicken Soup. See *Maurice Sendak: A Celebration of the Artist and His Work*, page 120 for a study with this same composition plus lettering.

56 LEARN MORE

MAURICE SENDAK (1928-2012)

New York is Book Country: Tenth Anniversary

Pencil, color pencil, pen, and watercolor
24 x 19 in. (61 x 48.2 cm.)
Executed *circa* 1988

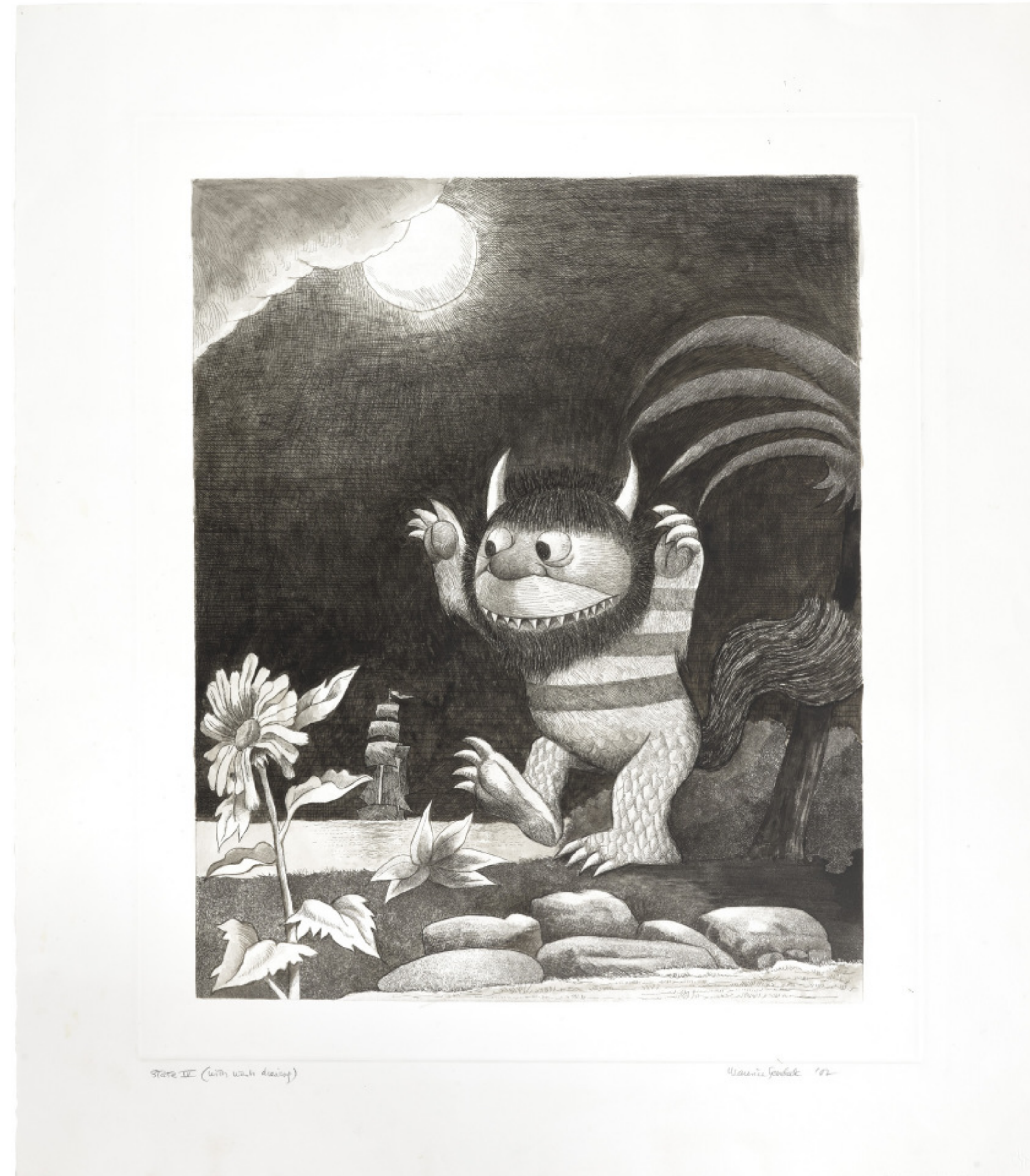
$60,000-80,000

This is the original, iconic artwork for the 'New York is Book Country' festival in 1988. It is a loving tribute by Maurice Sendak to New York's bibliophile roots and the legacy of the Fourth Avenue booksellers of his youth.

Who knew that a Wild Thing could read Italian? The character that Sendak later called Bernard is shown reading Primo Levi and cradling two more volumes in his elbow: works by William Blake and by the Brothers Grimm. He is wearing a crown that resembles the top of the Chrysler building and sits wedged into the middle of Book Row on Fourth Avenue, with his elbows resting atop the buildings on either side of the street. By 1988 Book Row was already mostly a memory. Argosy and Weiser's are depicted as well as the sole current survivor in lower Manhattan: the Strand Bookstore. The Strand's awning bears the inspirational message: 'Empty your Purse into your Head. We Buy & Sell Good Books.'







57 LEARN MORE

MAURICE SENDAK (1928-2012)

Literary Lunch

signed lower right 'Sendak ©Aug. '91' and again lower right margin 'Maurice Sendak ©Aug. '91'
pen and ink, and watercolor on BFK Rives paper
13¾ x 11½ in. (34.8 x 29.5 cm.)

$20,000-30,000

The Strand bookstore in New York City was a favorite of Maurice Sendak and he often shopped there for both new and used books. In 1991, he created this fabulous promotional image for them. The Wild Thing that Sendak called Bernard is licking his lips, preparing to devour a stack of books. The books (of course) reflect Sendak's own taste: Mozart, van Gogh, and Herman Melville. He also depicts a diorama promoting Sendak's major project in the early 1990s: The Night Kitchen, a National Children's Theater. See Schiller, *Maurice Sendak: A Celebration of His Life and Work*, p.204.

58 LEARN MORE

MAURICE SENDAK (1928-2012)

Wild Thing

Executed in 1984
etching with gray wash, on wove paper with Tyler Graphics blindstamp
29½ x 25¾ in. (75.5 x 66.2 cm.)
signed lower right 'Maurice Sendak '02' and captioned 'State IV (with wash drawing)'

$10,000-15,000

Maurice Sendak partnered with Kenneth Tyler Graphics on this fine, dramatic print of a nighttime scene of *Where the Wild Things Are*. According to Schiller, the prints were pulled circa 1979 or 1980. This one is dated in pencil 5 July 1984, possibly when the wash was added by hand. The work was never editioned, but Sendak signed several prints in 2002 at the request of the printmaker.

'This print shows "Moishe" Wild Thing surrounded by elements that evoke *Outside Over There*: the beach and tall-masted ship in the background, a prominent sunflower in the foreground, and the full moon above' (Schiller, *Maurice Sendak: A Celebration of the Artist and His Work*, p.155).



MAURICE SENDAK

ARTIST, COLLECTOR, CONNOISSEUR

ONLINE AUCTION

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ALBRECHT DÜRER (1471-1528)
St. Christopher Facing Right

$5,000-7,000



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SAMUEL PALMER (1805-1881)
The Rising Moon or An English Pastoral

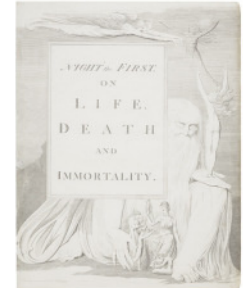
$2,000-3,000



109 LEARN MORE

SAMUEL PALMER (1805-1881)
The Early Ploughman or The Morning Spread upon the Mountains

$1,800-2,500



110 LEARN MORE

WILLIAM BLAKE (1757-1827), ILLUSTRATOR – EDWARD YOUNG (1683-1765), AUTHOR
The Complaint, and The Consolation; or Night Thoughts.

$3,000-5,000



111 LEARN MORE

WILLIAM BLAKE (1757-1827)
Illustrations to Dante's Divine Comedy

$3,500-4,500



112 LEARN MORE

WILLIAM BLAKE (1757-1827)
Mr. Cumberland

$1,000-1,500



113 LEARN MORE

AFTER JOHN JAMES AUDUBON (1785-1851), BY ROBERT HAVELL (1793-1878)
Tropic Bird (Plate CCLXII)

$4,000-6,000



114 LEARN MORE

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Fulmar Petrel (Plate CCLXIV)

$1,200-1,800



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Great Tern (Plate CCCIX)

$1,500-2,500



116 LEARN MORE

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Dusky Albatros (Plate CCCCVII)

$1,200-1,800



117 LEARN MORE

JOHANN HEINRICH FÜSSLI, HENRY FUSELI, R.A. (1741-1825)
A Witch at Work

$8,000-12,000



118 LEARN MORE

SAMUEL PALMER, R.W.S. (1805-1881)
Landscape sketch

$1,500-2,000



119 LEARN MORE

RANDOLPH CALDECOTT (1846-1886)

Sketch of a cavalry charge

$500-800



120 LEARN MORE

DAVID COX, SEN., O.W.S. (1783-1859)

A figure before the Upper Gate, Conway Castle, North Wales

$1,000-1,500



121 LEARN MORE

FÉLIX VALLOTTON (1865-1925)

Le Joyeux Quartier Latin

$1,000-1,500



122 LEARN MORE

FÉLIX VALLOTTON (1865-1925)

La Manifestation

$3,000-5,000



123 LEARN MORE

FÉLIX VALLOTTON (1865-1925)

La Nuit

$3,000-5,000



124 LEARN MORE

FÉLIX VALLOTTON (1865-1925)

Le Violoncelle, from Instruments de Musique

$4,000-6,000



125 LEARN MORE

FÉLIX VALLOTTON (1865-1925)

Le Piano, from Instruments de Musique

$5,000-7,000



126 LEARN MORE

FÉLIX VALLOTTON (1865-1925)

Le Mensonge, from Intimités

$6,000-8,000



127 LEARN MORE

FÉLIX VALLOTTON (1865-1925)

La Symphonie

$7,000-10,000



128 LEARN MORE

ÉDOUARD VUILLARD (1868-1940)

La Patisserie, from Paysages et intérieurs

$4,000-6,000



129 LEARN MORE

LOUISE NEVELSON (1899-1988)

The Louise Nevelson Sculpture for the American Book Award

$2,000-3,000

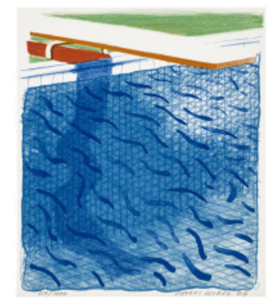


130 LEARN MORE

DAVID HOCKNEY (B. 1937)

Lithograph of Water made of lines, crayon, and two blue washes without green wash

$100,000-150,000



131 LEARN MORE

DAVID HOCKNEY (B. 1937)

Pool Made with Paper and Blue Ink for Book, from Paper Pools

$30,000-50,000



132 LEARN MORE

BEATRIX POTTER (1866-1943)

Studies of mice

$6,000-8,000



133 LEARN MORE

BEATRIX POTTER (1886-1943)

Fungi, the magnified leg of a fly, studies of a privet hawk moth and its life-cycle, a jug, a gazelle's head and rabbits

$800-1,200



134 LEARN MORE

A LARGE CHINESE POTTERY FIGURE OF A SEATED DOG

HAN DYNASTY (206 BC-AD 220)

$5,000-7,000



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A LARGE CHINESE PAINTED POTTERY FIGURE OF A PRANCING HORSE

EASTERN HAN DYNASTY (25 BC-AD 220)

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A LARGE CHINESE PAINTED POTTERY FIGURE OF A FEMALE DANCER

HAN DYNASTY (206 BC-AD 220)

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ERIC CARLE (1929-2021)

Butterfly

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138 LEARN MORE

CHUCK JONES (1912-2002)

Bugs Bunny on Napkin

$800-1,200



139 LEARN MORE

WALT DISNEY STUDIOS, 1940

Pinocchio

$2,000-3,000



140 LEARN MORE

WALT DISNEY STUDIOS, CIRCA 1929

An Animation Drawing for Clarabelle Cow

$500-700



141 LEARN MORE

WALT DISNEY STUDIOS, CIRCA 1935

An Animation Drawing for Mickey Mouse

$500-700

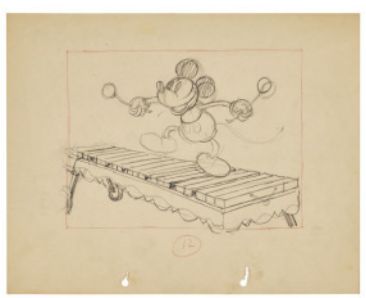


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WALT DISNEY STUDIOS, 1930

The Shindig

$500-700



143 LEARN MORE

WALT DISNEY STUDIOS, 1930S

An Animation Drawing for Mickey Mouse

$500-700



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WALT DISNEY STUDIOS, 1936

Alpine Climbers

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145 LEARN MORE

WALT DISNEY STUDIOS, 1941

The Nifty Nineties

$500-700

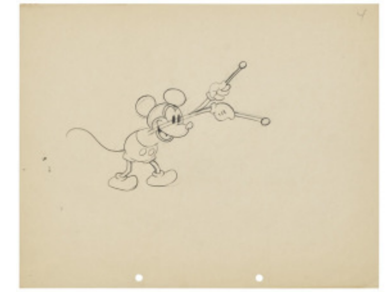


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WALT DISNEY STUDIOS, 1929

A Preliminary Animation Drawing for Horace Horsecollar

$500-700



147 LEARN MORE

WALT DISNEY STUDIOS, 1930S

A Preliminary Animation Drawing for Mickey Mouse

$500-700



148 LEARN MORE

WALT DISNEY STUDIOS, 1930S

Preliminary Animation Drawings for Mickey Mouse and Pluto

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149 LEARN MORE

WALT DISNEY STUDIOS, CIRCA 1930

Preliminary Animation Drawings for Mickey Mouse with Pelicans

$500-700



150 LEARN MORE

WALT DISNEY STUDIOS, 1929

The Plowboy

$500-700



151 LEARN MORE

WALT DISNEY STUDIOS, 1931

Fiddlin' Around

$500-700



152 LEARN MORE

AN AMERICAN WOOL MICKEY MOUSE RUG

ALEXANDER SMITH AND SONS, CIRCA 1935

$200-300



153 LEARN MORE

AN AMERICAN HOOKED RUG OF TWO LIONS

19TH/20TH CENTURY

$200-300



154 LEARN MORE

JOHN DUGDALE (B. 1960)

Portrait of Maurice Sendak, 2000

$1,000-2,000

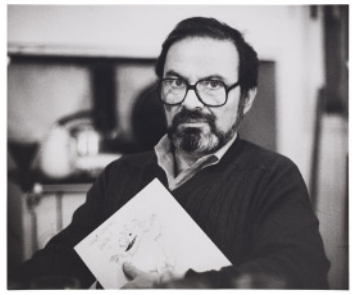


155 LEARN MORE

JOHN DUGDALE (B. 1960)

Two Geminis, Self-Portrait with Maurice Sendak, 2000

$1,000-2,000

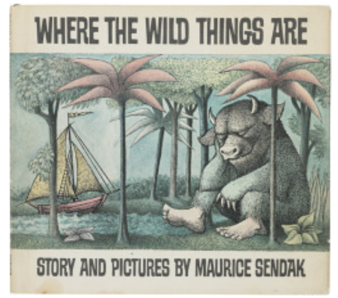


156 LEARN MORE

LORD SNOWDON (B. 1930)

Portrait of Maurice Sendak, 1983

$500-800



157 LEARN MORE

MAURICE SENDAK (1928-2012)

Where the Wild Things Are

$6,000-9,000



158 LEARN MORE

MAURICE SENDAK (1928-2012)

Wild Thing fishing from the Brooklyn Bridge

$3,000-5,000



159 LEARN MORE

MAURICE SENDAK (1928-2012)

Wild Thing birthday card for John Ryder

$2,000-3,000



160 LEARN MORE

MAURICE SENDAK (1928-2012)

Jennie and the Mop, from Higglety Pigglety Pop!

$2,000-3,000



161 LEARN MORE

MAURICE SENDAK (1928-2012)

Really Rosie

$3,000-5,000



162 LEARN MORE

MAURICE SENDAK (1928-2012)

Really Rosie storyboard sketches

$3,000-5,000



163 LEARN MORE

MAURICE SENDAK (1928-2012)

Rosie as a Star, from Really Rosie

$800-1,200



164 LEARN MORE

MAURICE SENDAK (1928-2012)

Really Rosie, Kathy studies

$3,000-5,000



165 LEARN MORE

MAURICE SENDAK (1928-2012)

Higglety Pigglety Pop!, Jennie costume design

$2,500-3,500



166 LEARN MORE

MAURICE SENDAK (1928-2012)

Rosie and Buttermilk, Her Cat, from Really Rosie

$5,000-7,000



167 LEARN MORE

MAURICE SENDAK (1928-2012)

Idomeneo, Finale Vision

$10,000-15,000

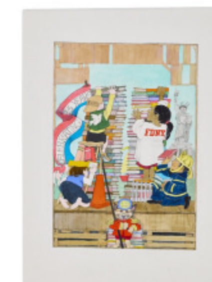


168 LEARN MORE

MAURICE SENDAK (1928-2012)

New York Is Book Country, 20th Anniversary poster design

$10,000-15,000



169 LEARN MORE

MAURICE SENDAK (1928-2012)

New York Is Book Country, 25th Anniversary poster artwork

$15,000-25,000



170 LEARN MORE

MAURICE SENDAK (1928-2012)

Learning Is a Wild Thing, Brooklyn Children's Museum poster design

$4,000-6,000



171 LEARN MORE

MAURICE SENDAK (1928-2012)

Higglety Pigglety Pop!, Jennie header

$2,500-3,500



172 LEARN MORE

MAURICE SENDAK (1928-2012)

A Christmas Mystery, mountain study

$3,000-5,000



173 LEARN MORE

MAURICE SENDAK (1928-2012)
Wild Thing Playing the Cello

$4,000-6,000



174 LEARN MORE

MAURICE SENDAK (1928-2012)
Where the Wild Things Are and Higglety Pigglety Pop!, Glyndebourne poster design

$3,000-5,000



175 LEARN MORE

MAURICE SENDAK (1928-2012)
Higglety Pigglety Pop!, lion costume design

$2,000-3,000



176 LEARN MORE

MAURICE SENDAK (1928-2012)
Credit Crunch sketch

$3,000-5,000



177 LEARN MORE

MAURICE SENDAK (1928-2012)
At Home with Jack and Guy

$500-800



178 LEARN MORE

MAURICE SENDAK (1928-2012)
Max and the Sea Monster

$2,000-3,000



179 LEARN MORE

WINSOR MCCAY (C.1866/71-1934)
Little Nemo in Slumberland original artwork

$3,000-5,000



180 LEARN MORE

MAURICE SENDAK (1928-2012)
Freedom to Read! signed poster

$400-600



181 LEARN MORE

MAURICE SENDAK (1928-2012)
Panorama of children's book characters

$6,000-8,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimate**d through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
   (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
   (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
   (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/**. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.

(c) Written Bids
You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**'s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °◆.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in paragraphs B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at their sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US$1,000,000, 21.0% on that part of the **hammer price** over US$1,000,000 and up to and including US$6,000,000, and 15.0% of that part of the **hammer price** above US$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

(c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **"authenticity warranty"**). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**'s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**'s full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with paragraph E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **"Subheading"**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.

(iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **condition**s. Once we have deposited your check, property cannot be released until five business days have passed.

(v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ❖ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be
sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) If you do not collect any **lot** within 90 days following the auction we may, at our option

(i) charge you storage costs at the rates set out at **www.christies.com/en/help/buying-guide/storage-fees**.

(ii) move the **lot** to another Christie's location or an affiliate or third-party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(c) The Storage conditions which can be found at **www.christies.com/en/help/buying-guide/storage-conditions** will apply.

(d) If you do not collect the **lot** within 90 calendar days of the auction and Christie's exercises its rights under paragraph G(b) above, the **lot** will be deemed delivered in New York and therefore subject to New York state and local sales tax. For shipments booked and paid for prior to 90 calendar days of the auction, sales tax will be determined based on the guidance set forth in paragraph D(2).

(e) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com.
See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or

protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

(h) Handbags
A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.
The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

Δ ♦ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, they will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone they are advising of their financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

¤ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to …": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of …"/"Workshop of …": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of …": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of… ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of… ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After …": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/"With date …"/ "With inscription …": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls…

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mounted by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⊕ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster …": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé …": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of …": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks …": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current **condition**. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.
Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

º
Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

º ♦
Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

Δ
Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

Δ ♦
Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. `

¤
A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**.

•
Lot offered without **reserve**.

~
Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

≈
Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∝
Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ
Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

➤
Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

◗
Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■
See Storage and Collection pages in the catalogue.

❖
With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

φ
Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of this import tariff. If the buyer instructs **Christie's** to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay an import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange the shipment of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

Layout and Design: Kelsy O'Shea
Image Editing: Molly Repetti

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within ninety days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:

- printed on fully recycled paper;
- printed with vegetable-based ink and biodegradable laminates;
- printed in close proximity to our markets in an effort to reduce distribution emissions.

Please scan for more information about our sustainability goals and projects.

CHRISTIE'S

SCIENCE BASED TARGETS
DRIVING AMBITIOUS CORPORATE CLIMATE ACTION

CHRISTIE'S

Identity Verification

Anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

- A copy of your passport or other government-issued photo ID.
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each beneficial owner and authorised user.

Please email your documents to info@christies.com or provide them in person.



Lot 175

CHRISTIE'S



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